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***Utushimi*: an emergent approach to musical arts education
based on the *inshimi* practice
of Bemba storytelling**

by
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A thesis presented to the Faculty of Humanities
South African College of Music
University of Cape Town

In fulfilment of the requirements for the degree of
Doctor of Philosophy (Music Education)

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Professor Anri Herbst
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March 2009

Declaration

I declare that this work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signed: _____

_____ day of _____, 2009.

University of Cape Town

Dedication

I wish to dedicate this thesis to my late father, Mwango Basilio Ng'andu,
who was a music/medicine practitioner and my earliest inspiration and mentor
and to my
wife: Kantu
children: Munsha, Chileshe, Matebesa, Chiti, Mwango and Mutale

University of Cape Town

Abstract

This study investigates *inshimi* - a musical storytelling practice of the Bemba people in Zambia. The objectives of this study are to collect *inshimi* and study their educational underpinnings as a teaching medium; study published materials on philosophical approaches to music education; derive an emergent model for musical arts education.

The data for this study were collected from the abaBemba *nkonko* (original Bemba people) of Mungwi and Kasama districts in the Lubemba region. *AbaBemba nkonko* are considered to be core representatives of the Bemba people and the data collected in these areas reflect the essence of the practice of *inshimi* among the Bemba people. The data collected were utilised to answer the research questions in particular, as well as to enhance the body of existing data on the practice of *inshimi* in general. *Inshimi* were collected from three communities in Lubemba: Ng'andu village, Mungwi Township and Sofiti Katongo village.

The research design was qualitative through ethnographic methodology. Inductive approaches are applied in the analysis of data about *inshimi*. Participant observation was used to collect data and interviews were conducted to clarify information about *inshimi*. Existing data in the form of texts and songs of stories, as well as texts about storytelling practices, were collected from a variety of archival sources. *Inshimi* were collected by means of digital video recordings backed up by recordings on an analogue video camera and an audiocassette recorder.

Analysis of the data started with the transcription of the recorded materials of *inshimi*, followed by translations of these from *iciBemba* into English. The next stage involved the transcription of the songs into Western staff notation. These transcriptions enabled the researcher to analyse text and music, leading to the final stage, which comprised the analysis of the video footage of the stories and determination of the emerging model.

The study revealed in general that the practice of *inshimi* organises learning and teaching in a holistic manner that allows for in-depth understanding of the self and

others by, firstly, allowing the mind to grasp the whole. It is only in the second stage that the whole is divided into its component parts. *Inyimbo* (the song) is a microcosm of *inshimi* and carries the fundamentals of Bemba musical arts practice such as the call-and-response format, the ascending opening intervals, the descending melodic movement and polyrhythm.

Finally the study suggests that embedded in musical storytelling are educational principles that could and should guide musical arts education in Africa and the rest of the world.

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Acknowledgements

This study is the result of the co-operation, generosity and hospitality of many people, unfortunately too numerous to individually mention by name. I, however, sincerely thank Professor Anri Herbst and Professor Dickson Mwansa, my supervisors, for their guidance and patient efforts steering my efforts during the study. I would like to thank all research participants at Ng'andu and Sofiti Katongo villages and Mungwi Township.

The Universities Science Humanities and Engineering Partnerships in Africa (Ushepia) and International Academic Programmes Office deserve special mention for their support. Although the study was made possible by a grant from the Mellon Foundation through the Ushepia programme of the University of Cape Town, the statement and views expressed are solely my own.

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Glossary of terms

The list is of unfamiliar terms that have been used in this work. They are explained here and they are italicized where they appear in the text and unless otherwise stated the terms are in *IciBemba* language.

<i>Ababemba nkonko</i>	The core Bemba people who occupy Mungwi, Kasama and Chinsali districts of the Northern province of Zambia
<i>Bacisanguka</i>	Shape shifters or transformers: humans becoming lions
<i>Chisungu</i>	A girls' initiation ceremony among the Bemba of Northern Zambia
<i>IciBemba</i>	Language of the Bemba people of Northern Zambia
<i>Imilumbe</i>	Stories, riddles and parables with a moral
<i>Inshimi</i>	Stories or the practice of storytelling
<i>Inyimbo</i>	Songs
<i>Kaikele nge efyo</i>	The answer part of the story opening phrase: "the state of being, stayed as it was"
<i>Katile akantu</i>	The first part of the story opening phrase: "there once existed a state of being"
<i>Mukwai</i>	A term used to address an individual with deference or to a group of people
<i>Nakashimi kapela</i>	The closing phrase for a story: "thus the story ends"
<i>Ulwimbo</i>	A song

Chapter one

Statement of the problem, purpose and methodology

1.1 Introduction

The colonial past and globalisation have had a very deep impact on the arts, in particular the musical arts in Africa. In 1971 Omibiyi¹ lamented that the place of “African”² music taught in African classrooms was far removed from the music that children experience in their communities. She felt that for the school music curriculum to be effective it has to include African music, because only in this way would the needs of the learners, who are mainly African, be met. Thirty years later, in 2001, experiences shared by scholars from other African nations at the first Pan African Society for Music Education confirmed that music education in many countries on the African continent is still struggling with the same issues.³ In 2007 Herbst did not detect a change in the *status quo*.⁴

Nzewi⁵ pointed out that Western models of music education have been “perpetuated” in terms of methodology, philosophy, psychology, outcome and content in sub-Saharan Africa. He emphasised that human, cultural, cognitive and environmental backgrounds, as well as resources of the sub-Saharan child, differ from that of the Western child.

Referring broadly to education practices on the African continent, Nzewi further stated that curricula, didactical texts and methods of teaching used in schools even at the beginning of the twenty-first century do not reflect the mental and daily experience of teachers or learners. The questions arise as to what the “African’s” mental, environmental, cultural, philosophical and psychological world looks like, and how this world differs from its Western counterpart.

¹ Omosunmola Omibiyi, “Problems of research areas of music education in Africa” in *Lusaka international music conference*, edited by P.O. Nsugbe. Lusaka: Ministry of Education, 1971. [n.p.].

² While Omibiyi used the term “African” loosely, it is suspected that she was referring to sub-Saharan African music.

³ Caroline van Niekerk (ed.), *PASMEC2001: selected conference proceedings from the conference held in Lusaka, Zambia, 21–25 August*. Pretoria: Pasmae, 2002.

⁴ Anri Herbst, “Decolonizing music curricula in modern Africa” in *International handbook of research in arts education*, Part 1, edited by Liora Bresler. Dordrecht: Springer, 2007, pp. 163–165.

⁵ Meki Nzewi, “Music education in Africa: mediating the imposition of Western music education with the imperatives of the indigenous African practice” in *PASMEC2001: selected conference proceedings from the conference held in Lusaka, Zambia, 21–25 August*, edited by Caroline van Niekerk. Pretoria: Pasmae: 2002, pp. 18–37.

It is necessary to provide a short background of the philosophical underpinnings of music making and music education in Africa and the West as a way of preparing the ground for stating the research problem and questions of this study. These issues will be addressed under the following headings:

- Thought systems that inform music practices and education in sub-Saharan Africa;
- Philosophical underpinnings of Western music education;
- Thoughts on cognitive development in music and musical arts education;
- Music as a tool for learning and teaching.

1.1.1 Thought systems informing music practices and education in sub-Saharan Africa

It is a legitimate question to ask what is meant by the term “African”. Agawu⁶ presents several perspectives on “African music”. He points out that the term “African music” covers a vast terrain that could be interpreted from a singularist or pluralist⁷ perspective. Concerning the term “music” he notes that a number of African languages have no ready equivalent for the English word “music”. This, however, is not an indication that the concept of music does not exist in African cultures; other terms are used to describe music’s integrated nature with society and other art forms. The term “musical arts” will therefore be used throughout this thesis to take this integration into consideration.

It is important to note that implicit ways of learning are inherent in indigenous musical arts practices of Africa. Chernoff⁸ contends that there is a way “an African” thinks when s/he makes her/his music that is fundamentally different from other music cultures. This is especially evident in the African’s treatment of the rhythmic aspects of music. In referring to the fact that European philosophies and processes of music were imposed on many African countries, Oehrle and Emeka⁹ pointed out that:

⁶ Kofi Agawu, “Defining and interpreting African music” in *Musical arts in Africa: theory, practice and education*, edited by Anri Herbst, Meki Nzewi and Kofi Agawu. Pretoria: University of South Africa, 2003[a], pp. 1–10.

⁷ The term “singular” implies that there are universals in sub-Saharan African music, whereas “pluralist” implies that ethnic differences of the more than 1000 groups residing in Africa call for a more varied perspective.

⁸ John Miller Chernoff, *African rhythm and African sensibility: aesthetic and social action in African musical idioms*. Chicago and London: University of Chicago Press, 1979.

⁹ Elizabeth Oehrle and Lawrence Emeka, “Thought systems informing the musical arts” in *Musical arts in Africa*, edited by Herbst *et al.*, Pretoria: University of South Africa, 2003, pp. 38–39.

“notions and perspectives of music making from Africa have yet to receive consideration as a basis of arts education in parts of Africa”.

They go on to say that notions of music making evolve from basic thought patterns of the culture from which they come, and that this, in sub-Saharan Africa, is the concept of *ubuntu*. The philosophy of *ubuntu*, “a person is a person by virtue of other people,”¹⁰ fosters the development of communal spirit. The authors cautioned, because of the vast number of ethnic groups on the African continent, that care should be taken not to label everything that happens on the African continent as “African”.

Tracey¹¹ presents values in African music by using a number of English terms, which represent key concepts to African thought on music and life in general:

- *People* – as central to all activity, especially musical ones, in sub-Saharan cultural groups;
- *Participation/cooperation* – defines an activity without which the event is meaningless;
- *Relationships* – music and related arts practices require that participants acquire a relationship to each other;
- *Movement/physicality* – the performance is complete with all the movements that go with the sound;
- *Coordination* – the correct coordination goes hand in hand with the developed correct relationships. The learner should develop levels of coordination of sound, parts of the body and other people;
- *Energy* – communicating energy is important, especially in instrumental music. One of the ways of judging a performer is his/her ability to strongly endure the performance;
- *Conflict/difference* – here a fundamental aspect of construction of music is to pay attention to the idea of difference or conflict;
- *Repetition* – is important because it perfects and clarifies the various aspects of the music. This repetition eventually turns the music and everything into “a living piece of the ideal”.¹²

Tracey dealt with what he calls “Bantu” groups, but believes that the principles apply to all “Black” African music.¹³ Chernoff has commented that “one rhythm defines

¹⁰ Oehrle and Emeka, p. 39.

¹¹ Andrew Tracey, “African values in music” in *For Gerhard Kubik: Festschrift on the occasion of his 60th birthday*, edited by August Schmidhofer and Dietrich Schüller. Frankfurt am Main: Peter Lang, 1994, pp. 269–288.

¹² Tracey, 1994, p. 286.

¹³ The term “black” denotes sub-Saharan Africa.

another”¹⁴ in most African music, just like the *ubuntu* philosophy of sub-Saharan African life presented earlier in which one person “defines” another. Tracey and Chernoff are in agreement that the essence of music and musical arts education philosophy is in how values in sub-Saharan African music are put together.

Mans¹⁵ presents a concept of learning for communities of Namibia – Ngoma. She describes *ngoma* as a philosophical departure point for Namibian music and points out that:

This term [ngoma] summarizes the holistic connections between music, dance, other arts, society and life force. It encapsulates the notion of power in communal performance, and it draws from indigenous music and dance traditions for color and vitality.

The concept of *ngoma* as described here seems to be common in sub-Saharan Africa as a philosophy for musical arts and musical arts education. She emphasises that “music and dance, as expressions of culture, convey values located within a group’s belief system”.¹⁶ Mans describes *ngoma*, among other things, as a philosophical approach to learning and teaching musical arts.

Referring to the Northern Ewe and mainly to rhythm in the music of the Ewe (Ghana), Agawu¹⁷ expresses some significant thoughts on musical arts south of the Sahara. He points out that the generalisations made by Western scholars of the 1950s influenced the way in which scholars to follow have treated regional African music. This resulted in Africans and African scholars still approaching African musical arts from mainly western music and music theories. However, Agawu warns that scholars must refrain from constructions of Africa as always different from the West. In *Representing African music: postcolonial notes, queries, positions*, Agawu¹⁸ further offers an alternative, ‘Afro-centric’ means of understanding African music, and in doing so, illuminates a different mode of creativity beyond the usual provenance of Western criticism. The ‘Afro-centric’ view of African music in this case seems to be a view that looks at African music from the perspective of an African ethnomusicologist.

¹⁴ Chernoff, 1979, p. 154.

¹⁵ Minette Mans, “Using Namibian music/dance traditions as a basis for reforming arts education” in *International journal of education and the arts*, 1(3), 2000, p. 2. <<http://ijea.asu.edu/v1n3>>, accessed 12 April 2003.

¹⁶ Mans, 2000, p. 1.

¹⁷ Kofi Agawu, *African rhythm: A northern Ewe perspective*. Cambridge: Cambridge University Press, 1995, pp. 1–7.

¹⁸ Kofi Agawu, *Representing African music: postcolonial notes, queries, positions*. Oxford: Routledge, 2003[b].

It takes note and questions the history of African scholarship. This view seeks to bring to the fore the inner working of African music by African scholars as opposed to outside perspectives from other world cultures.

Dzansi¹⁹ provides some insights into children's games in Ghana. She collected her data from three ethnic groups, namely the Deladem School in Tema, and Lebene School in Ashaiman, which are in the Greater Accra Region in Ghana and are located in big cities. The third school was Ganyo Primary School, which is located in the rural area of Saviefe Agorkpo in the Volta Region of Ghana (in the Emanuel Villa neighbourhood in a suburb of Ashaiman). The selection was deemed representative of Ghana's multi-ethnic population. She refers to her analyses of her collection of indigenous games and concludes that they contain philosophical and psychological underpinnings of the holistic Ghanaian approach to teaching and learning. She states that:

It appears children are just playing and their playground repertoire doesn't matter, but when interpreted and analyzed, the customs and practices that underlie them are rich sources of cultural significance. The significance of the customs embedded in children's playground singing games will go a long way to enhance classroom music teaching and learning. Students will appreciate their music lessons more when their playground content and context are expressed in formal learning.²⁰

Addo states that "children develop patterns of culturally accepted human actions and relations, based on [...] cultural knowledge structures as they are enculturated into society."²¹ Referring to Ghanaian children and their learning abilities in singing games, Addo stated:

Children in Ghana have particular learning abilities that they demonstrate during the performance of singing games. These learning abilities are driven by their consciously-held knowledge, skills and ways of thinking. Children's consciously-held knowledge is related to the cultural context in which they live.²²

The fact that teaching and learning depends to a certain degree on local culture is a common issue addressed by Agawu, Chernoff, Tracey, Dzansi and Addo.

¹⁹ Mary Priscilla Dzansi, "Some manifestations of Ghanaian indigenous culture in children's singing games" in *International journal of education and the arts*, 3(7), 2002, <<http://ijea.asu.edu/>>, accessed 18 March 2004.

²⁰ Dzansi 2002, pp. 8–9.

²¹ Akosua Obuo Addo, "Children's idiomatic expressions of cultural knowledge" in *International journal of music education*, 1997, 30(1), pp. 15–24.

²² Addo, 1997, p. 23.

Africa has recognised that not all-European scholarship techniques, musical perspectives and theories are adequate for the African traditional matrix. According to Nzewi:

There is strong need to re-design the orientation and content of curricula for African music education in Africa as much as in Europe and America, in order to impart authoritative African philosophical thoughts as well as unique principles of African musical creativity and practice. It has already been recognised by many scholars of African music that the philosophical foundations of the African musical environment and phonofacts are not always music specific. Deriving from a more holistic philosophy of life and the cosmos, autochthonous African musical productions are abstract configurations, which demonstrate the fairly common fundamental creative principle of mediating the physical and metaphysical worlds. In other words, harmonising corporeal and spiritual experiences of life. That is, a principle of essentially re-generating and re-negotiating life force and finite pace.²³

In order for musical arts education in Africa to reflect a sense of cultural identity, it is of utmost importance that an educational philosophy that acknowledges its African roots as they are embedded in indigenous teaching practices should form the backbone of musical arts education south of the Sahara.

The development of an African-based perspective on music education is not a simple issue in the light of the cultural developments that have taken place in African societies. Merely returning to the traditions of the African past is a simplistic and unsatisfactory solution to this challenge, as acknowledged by Nketia:

Our dilemma, however, is that while the objectives of music education programmes in our changing society cannot be the same as those of western society, they cannot be identical with those of our own traditional societies in every detail, although there is a lot that the traditional system has to offer us.²⁴

Kwami²⁵ recognises the chasm between “school music” and music at home and in the community as resulting from the exposure to a great variety of musics, which is outside of the school curriculum. He also recognises the need for a shift in the conceptual approaches thus far employed, but he seems to stray when he proposes a hybridised curricular approach as a possible way forward, because hybridising the curriculum will only result in a tug of war about how much of Western, African or Indian, etc. music should be included. This concern for a hybridised curriculum could

²³ Meki Nzewi, *African music: theoretical content and creative continuum*. Oldershausen: Institut für Didaktik populärer Musik, 1997, p. 13.

²⁴ Kwabena J.H. Nketia, “The problems of music education in Africa” in *Lusaka international music conference*, edited by P.O. Nsugbe. Lusaka: Ministry of Education, 1971, [n.p].

²⁵ Robert Kwami, “Non-Western musics in education: problems and possibilities” in *British journal of music education*, 1998, 15(2), pp. 161–170.

easily overshadow the pressing issues concerning the teaching approaches of these same musics.

Oehrle observes that “one of the more significant reasons why it is still difficult for music educators in Southern Africa to turn to and utilize indigenous thoughts and processes is that we are steeped in Western thoughts and processes – one being the aesthetic approach”.²⁶ One of the solutions that she offers is for music education in Southern Africa to base itself more strongly on an aural/oral approach.

Herbst proposes a way of learning and teaching through developing “musical intuition”²⁷ and centres her approach on the issue of “discovering what one already knows”. This approach is not directed at African musics or any other particular music but at all musics. Could this approach hold a key to a universal way of unlocking the different ways in which musical arts are learned? The questions that she raises are connected with the pupil-centred approach and reflect recent discoveries about the mind in general and the musical mind in particular. She asks:

- How do we know what we know?
- What are the processes involved in music learning?
- Can these processes be ways of teaching music?

²⁶ Elizabeth Oehrle, “Towards a philosophy of education through music/arts for southern Africa” in *PASMEC2001: selected conference proceedings from the conference held in Lusaka, Zambia, 21–25 August 2001*, edited by Caroline van Niekerk. Pretoria: Pasmae, 2002, pp. 104–114.

²⁷ Anri Herbst, “Developing musical intuition: an approach to music education” in *PASMEC2001: selected conference proceedings from the conference held in Lusaka, Zambia, 21–25 August 2001*, edited by Caroline van Niekerk. Pretoria: Pasmae, 2002, pp. 56–72.

1.1.2 Philosophical underpinnings of Western music education

Music education practices in many parts of the world have been influenced by the aesthetic and praxial philosophies of music education and African institutionalised music education is no exception. The works of Cutietta,²⁸ Elliott²⁹ and Swanwick³⁰ are representative of the praxial philosophical view while works by Reimer³¹ and Leonhard and House³² are presented as representative samples of the aesthetic philosophical view.

Scholars and researchers such as Reimer,³³ as well as Leonhard and House,³⁴ are part architects of the aesthetic philosophy of music education which mainly rests on the following four basic assumptions:

- music is essentially a collection of works which exist to be listened to aesthetically;
- the listener should focus on the aesthetic qualities of the music (melody, harmony, tone colour, rhythm, dynamics, etc.);
- the value of musical works is intrinsic;
- listening to musical works will result in an aesthetic experience.

The aesthetic experience is furthermore seen to be independent of practical, moral, social, religious and other embodied connections. This does not satisfy the needs of all musics of the world.

According to Elliott's praxial philosophy of music, music is an intentional human activity and fundamentally is something that people do. It is a four-dimensional concept consisting of a *musicer* (the musician), *musicing* (music making), music (the

²⁸ Robert A. Cutietta, "David Elliott's philosophy of music education: good theory, bad timing or bad theory, good timing?" in *Bulletin of the council for research in music education*, 2000, 144, pp. 21–27; Robert A. Cutietta, and Linda K. Thompson, "Voices of experience speak on music teaching" in *Music educators journal*, 2000, 87(3), pp. 40–43, 51.

²⁹ David J. Elliot, "Consciousness, culture and curriculum" in *International journal of music education*, 1996, 28, pp. 1–15; *Music matters: towards a new philosophy of music*. Oxford: Oxford University Press, 1995; "Music as knowledge" in *Journal of aesthetic education*, Urbana: University of Illinois; 1991, 25(3), pp. 21–40; "Music education as aesthetic education: a critical inquiry" in *Quarterly journal of music teaching and learning*, 1991, 2(3), pp. 48–66.

³⁰ Keith Swanwick, *Musical knowledge: intuition, analysis, and music education*. London: Routledge, 1994.

³¹ Bennett Reimer, *A philosophy of music education*. Englewood Cliffs: Prentice-Hall, 1989.

³² Charles Leonhard and Robert W. House, *Foundations and principles of music education*. New York: McGraw-Hill, 1972.

³³ Reimer, 1989.

³⁴ Leonhard and House, 1972.

object) and the context in which the doer (*musicer*) does the *musicing*. Music is seen as a multi-dimensional human phenomenon, a diverse human practice consisting of many different musical practices as well as two mutually reinforcing activities – music making and listening. Music is audible sound events or *listenables*, which evolve from the efforts of *musicers* in the context of particular practices.³⁵

Goble³⁶ gives a historical and comparative account of the philosophies of music education. His conclusion, as stated in the passage quoted below, resonates with the rationale for this study:

The paraxial philosophies of Elliott and Regelski are more well-founded historically and logically than the aesthetic philosophies they have challenged, and by their very nature they make music a more socially relevant topic of study. Tempering them by also teaching principles of social tolerance that arose attendant to the concept of “the aesthetic” will make them viable and societally appropriate guides for the practice of music education in pluralistic, democratically governed nations such as the United States and Canada.

With further modifications conceptual ideas related to praxial philosophies could be used in the musical arts education in Zambia.

1.1.3 Thoughts on cognitive development in music and musical arts education

Welch³⁷ found that the interaction between the basic structure of human intellect and the opportunities provided by the socio-cultural environment determine the nature and extent of musical development in early childhood and on through the lifespan. Similar to John Blacking,³⁸ Welch furthermore concluded that all children can achieve a degree of mastery in the contemporary musical idioms of the maternal culture. He further states that:

The complex interaction between the basic structure of the human intellect and the opportunities provided by socio-cultural environment determine the nature and extent of musical development in early childhood and on through the lifespan.³⁹

³⁵ Elliot, 1985.

³⁶ J. Scott Goble, “Perspectives on practice: a pragmatic comparison of the praxial philosophies of David Elliott and Thomas Regelski” in *Philosophy of music education review*, 11(1), 2003, pp. 23–44.

³⁷ Graham Welch, “Early childhood musical development” in *The arts in children’s lives: context, culture and curriculum*, edited by Liora Bresler and Christine Marme Thompson. London: Kluwer Academic Publishers, 2002, pp. 113–28.

³⁸ John Blacking, *How musical is man*. Seattle: University of Washington Press, 1973.

³⁹ Welch, 2002, p. 125.

Gardner's⁴⁰ works offer new insights into human intelligence (how and what humans learn), dispelling the age-old logico-mathematical⁴¹ approach or conception of education.

Egan, in *Teaching as storytelling: an alternative approach to teaching and curriculum*,⁴² presents an approach that is based on the use of imagination as a connecting concept between intuitive knowledge and formal schooling. In his other work, Egan⁴³ debates the fantasy versus reality, abstract versus concrete as building pillars for education. The current ideas on education are crystallised for this study in the works of Egan and Gardner. The above ideas are to some extent reflected in the way education has evolved in different fields including music education.

1.1.4 Music as a tool for learning and teaching

An approach of long standing proposes to integrate music across the whole school curriculum. The proponents of this approach often see music as a catalyst to learning concepts in other disciplines. MacArthur and Trojer,⁴⁴ in *Opus 2: Learning language through music*, for example made suggestions for the teaching of language through the incorporation of ideas from the Orff-Schulwerk method and Igoil,⁴⁵ in *Traditional music as a source material for language teaching*, while supporting the general view of music as a learning tool, adds that instructional materials that are derived from indigenous music will promote national progress and unity, because indigenous materials are more relevant than translations of works from English.

Dunbar-Hall⁴⁶ describes a commonality between music and language at a semiotic level and, by comparing syllabi, notes a number of possible transfers between

⁴⁰ Howard Gardner, *The unschooled mind: how children think and how schools should teach*, 1991; *Frames of mind: the theory of multiple intelligences*, 1993a; *Multiple intelligences: the theory in practice*, 1993b; *Creating minds: an anatomy of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham and Gandhi*, 1994.

⁴¹ Kieran Egan and Dan Nadamer, *Imagination and education*. New York: Teachers College Press, 1988, pp. 21–23.

⁴² Egan, *Teaching as storytelling: an alternative approach to teaching and curriculum*. New York, Routledge: Chapman and Hall 1988a.

⁴³ Kieran Egan, *Primary understanding*. New York: Routledge, Chapman and Hall, 1988b.

⁴⁴ S. McArthur and L. Trojer, "Opus 2: learning language through music" in *Revue de phonétique appliquée*, 1985, 75–75, pp. 211–222.

⁴⁵ Iyortange Igoil, "Traditional music as a source material for language teaching" in *Nigeria magazine*, 1983, 146, pp. 1–5.

⁴⁶ Peter Dunbar-Hall, "Music and language: commonalities in semiotics, syllabus and classroom teaching" in *British journal of music education*, 1991, 8(1), pp. 65–72.

language teaching and music education. Among reasons for integration are those put forward by Rauscher,⁴⁷ who indicates that music stimulates thought processes and enhances spatial reasoning, both essential for academic achievement. According to Rauscher, research indicates that the spatial reasoning performance of preschoolers who receive music lessons far exceeds that of comparison students.

Music undeniably has been used across the entire school curriculum as a catalyst to learning. For example, songs are used to enhance the powers of recalling the alphabet in reading and writing and numbers in arithmetic. The integrative quality of the arts in general and music in particular is widely acknowledged, but the problem is the way in which this integration is often done. When this integration is applied across the arts, the process only goes as far as teachers putting together related materials from the different art subjects and then teaching it together as a course in related arts. An example would be a music teacher and an art teacher presenting a lesson on melody in music and line in art. Even though this kind of collaboration is welcome, it does not begin to do what is required by the conceptual integration found in traditional musical practices and specifically in the Bemba practice of musical storytelling.⁴⁸

Inshimi can be defined as musical storytelling. Musical storytelling is a type of storytelling that uses music (songs) in its structure. There are two types: the first one is a narrative interspaced with music – song(s) and in the second case the story is told entirely through singing. This study deals mainly with the first and specifically with *inshimi* of the Bemba people of Zambia. The Bemba do not practise the second type – complete musical storytelling. This is found mainly in West African communities.⁴⁹

⁴⁷ Frances Rauscher, "Does music make you smarter?" in *PTA-Today*, 1995, 20(5), pp. 8–9.

⁴⁸ According to Skinner, "Inshimi and Imilumbe are oral narrative genres of the Bemba people of Zambia. The Bemba performers divide narratives into two categories: those with songs called Inshimi (singular: *ulushimi*) and those without songs called Imilumbe (singular: *umulumbe*)". Skinner in the preface to Mary Frost's dissertation, *Inshimi and Imilumbe: structural expectations in Bemba oral imaginative performance*, Unpublished doctoral dissertation, Madison: University of Wisconsin, 1977.

⁴⁹ Richard Okafor and Joseph Ng'andu, "Musical storytelling" in *Musical arts in Africa*, edited by Herbst *et al.*, Pretoria: University of South Africa, 2003, pp. 179–194.

In music/musical arts are systems that define it (music/musical arts) in terms of its social and aesthetic functions and therefore approaches to its study should be derived from the music itself and that the mere infusion of a particular music culture into the curriculum is no longer an acceptable solution. Among these practices are the examples of functioning educational institutions in the African cultures. Some of these are storytelling practices, initiation practices, therapeutic practices, religious practices and many more. For example, in a music therapy session it is not only the patient(s) that benefit, but also the whole community. The whole community in the process of healing one or several absorbs the musical skills that are inherent or required for the realisation of the therapy. It is not only music skills that are learnt, but also others such as the procedures for ensuring the correct spiritual (psychological) well being of a community. Music and other skills are learnt and form a vehicle for the transmission of cultural mores. Related to the foregoing Elliot made the following statement:

I suggest that 'music' ought to be conceived and taught in a multidimensional sense: as *MUSIC* (upper case) in the sense of a diverse human practice involving many different music cultures of *Musics* (upper case M), which eventuate in *music* (lower case) in the product-sense of musical works. Musical works are, in turn, multidimensional constructions that embody the musical values, standards and traditions of their 'home' music cultures.⁵⁰

1.2 Statement of the problem

When the Zambian child enters primary school for the first time in the twenty-first century, s/he discovers that very little in the school system is dedicated to central issues of her/his culture, such as the mother tongue and indigenous arts. The reasons for this situation have been identified as (a) the colonial legacy⁵¹ that has consistently put down indigenous knowledge systems and promoted their own systems, and (b) arising from this legacy, the historic development of western educational principles. The colonial legacy of the British promoted concepts from outside the national⁵² cultures. Writing on problems of Zambian languages, Kashoki stated:

⁵⁰ Elliot, J David, "Consciousness, culture and curriculum" in *International journal for music education*, 1996, 28, pp. 1–15.

⁵¹ Zambia gained independence from British rule in 1964. The colonial legacy has also been described by Irving Kaplan, *Area handbook of Zambia*. Washington: United States Government Printer, 1969, pp. xii–xxii. The impact of this legacy on general education and music education in Zambia has been described by Joseph Ng'andu, *A reassessment of the content and instruction-methods in the Zambian music education programme*, Unpublished Master's dissertation, Cape Town: University of Cape Town, 2000, pp. 1–9. Music education in primary and secondary schools, as well as teacher training, is discussed in great detail on pp. 41–61 of the same source.

⁵² The word nation is used here to denote self-contained groups such as the Bemba people.

And so the myth born out of, and inherited from the early contact of Europeans with African languages, and reinforced over the past few decades by the very brand of education through which the majority of us have passed, continues to be perpetuated and handed down from one Zambian generation to the next.⁵³

In his keynote address to PASMEC2001, Mapoma said, “formal music education in Zambia has not been successful”.⁵⁴ His paper further provides a historical account of formal music education in Zambia. Mwansa⁵⁵ decries this colonial legacy in his book on *Zambian Theatre* and, in Chapter two, tries to show the intransigence of colonialism in its promotion of colonial theatre.

The issues expressed are also true for musical arts education in Zambia. Music education in Zambian schools does not adequately reach the child and, subsequently and consequently, the community at large in which it takes place. Davidson⁵⁶ discussed the state of classroom music in Zambia. She was appalled, and rightly so, to find that teachers at Chalimbana, a teacher training institution in Zambia, were teaching songs such as *London bridge is burning*, a western folk tune, while they had at their disposal a wealth of local folk tunes to choose from. This example shows the western music influence on the concept of music education as practiced in the education institutions in Zambia. It furthermore reveals that when teachers enter classrooms to teach music, they think of music as that which comes from the Western culture.

Formal Zambian music education draws very little from the musical practices of Zambian traditional and neo-traditional musics. Indigenous music practices from other African traditions are also neglected. Institutionalised music education is based, to a large degree, on musical practices inspired by foreign traditions and cultures and, therefore, is divorced from the everyday realities of the Zambian ethnic communities.⁵⁷

⁵³ Mubanga E. Kashoki, *The factor of language in Zambia*. Lusaka, Kenneth Kaunda Foundation, 1990, p. 55.

⁵⁴ Mwesa I. Mapoma, “A bird’s eye view of music education in Zambia” in *PASMEC2001: selected conference proceedings from the conference held in Lusaka, Zambia, 21–25 August*, edited by Caroline van Niekerk. Pasmae, 2002, pp. 4–17.

⁵⁵ Dickson Mwansa, *Zambian theatre: from traditional arts to movements for cultural expression*. Lusaka: House of Art Foundation, 1999, pp. 55–56.

⁵⁶ Marjory Davidson, “Music education in primary schools in Zambia” in *Lusaka international music conference*, edited by P.O. Nsugbe. Lusaka: Ministry of Education, 1971. [n.p.]

⁵⁷ Ng’andu, 2000, pp. 110–136.

There is conflict between the knowledge that the population and individuals acquire “intuitively”⁵⁸ through indigenous knowledge systems and the global knowledge that is advanced by the formal school establishment. In Zambian communities, especially in rural settings, indigenous knowledge forms a significant and vital part of what people know, even in the twenty-first century. When these children enter primary school at the age of seven, they find it difficult to come to grips with the two worlds; for example, a seven-year old who grew up in a traditional setting such as Ng'andu village suddenly encounters him- or herself in a classroom where s/he is not permitted to speak her/his language (iciBemba in this case), but must use English,⁵⁹ the whole world as the child knows it collapses. This situation is similar to when that same child is requested to discard an indigenous system of assessing musical sounds that have been internalised since birth for an alien one. The adjustment is possible, but the quality and quantity of the results will be affected by the time and effort lost in the many processes of translation.

The Zambian school music programme in use at the beginning of the twenty-first century ignores the fact that Zambian traditional practices have intrinsic makings of an effective form of music education through many traditional musical arts practices. In the past, through daily exposure to these musical practices, the learner absorbed musical skills and acquired an appreciation of the essence of indigenous musics. Many of these music-educational practices present in ethnic community life are being lost and this will ultimately result in society losing its cultural heritage and identity.

This situation has been brought about by government education policies that perpetuate the cleavage between urban and rural Zambia (tradition and modernity). The cleavage between urban and rural Zambia is responsible for a lopsided development that gives lip service to the importance of agriculture but at the same time paints an unattractive picture of the life of a Zambian rural resident and, by extension, rural life with all its traditional practices. By denigrating rural activities like agriculture, these policies promote urban life by default. In this way urban lifestyles

⁵⁸ “Intuition” in this context refers to a form of long-term memory moulded through regular exposure to music. Incoming stimuli are compared with existing patterns and are instantly recognised as a match or, alternatively, as completely new information.

⁵⁹ English was the medium of instruction in all government education institutions in Zambia until recently.

are encouraged, thus producing negative attitudes towards much of the rural traditional practices which include traditional education and, by extension, traditional music education practices.⁶⁰

The issue of content, at least in Zambia, has received and is still receiving some attention.⁶¹ However, philosophical approaches and teaching methods related to ethnic musics in Zambian music education institutions remain unchanged. This view is supported by Mubita⁶² when he states that:

Despite this apparently conducive scenario, nothing much is found which can be described as true music education. Furthermore, although ethnic cultures, customs and traditions have been cited as a rich heritage that should be upheld through the performing and creative arts, there is no deliberate link between the school and the communities where this heritage should be drawn from.

Mwesa⁶³ further strengthens these views when he states:

But as most of the educational planners are Christians who belong to various Christian denominations, and their value system and world views are Western oriented, national education programmes sideline cultural subjects in preference for 'prestigious' science subjects which, fundamentally, enhance Western culture and civilization.

The "superiority" of western music in the mind of most Zambians is still being upheld by seemingly harmless practices such as learning and teaching of traditional songs with a western approach in a western type situation – the classroom.

The practice of music in these communities is similar to, if not the same as, storytelling in the conceptual approach. Somewhere in these practices lies the key to an effective integration in music education that will meet the demand for the traditional and contemporary, the local and global, and the abstract and concrete practices.

The stated problem is not only related to a specific culture; it is also embedded in the worldwide historic dominance of the scientific approach to knowledge and the struggle of psychology to unravel the secrets of how the mind works. The "logico-

⁶⁰ Ng'andu, 2000, p. 3.

⁶¹ Ng'andu, 2000, p. 6.

⁶² Boscow Mubita *et al.*, "Factors affecting music education in Zambian government schools and the community" in *Emerging solutions for musical Arts in Africa*, edited by Anri Herbst. Cape Town: Pasmae, 2005, p. 170.

⁶³ John A. Mwesa, "Pedagogical implications for the use of African music in developing a contextualised secondary school music education in Zambia" in *Emerging solutions for musical Arts in Africa*, edited by Anri Herbst. Cape Town: Pasmae, 2005, p. 179.

mathematic”⁶⁴ conception of education has had adverse influence on the content and approach to teaching and learning.⁶⁵ The learner generally has been seen as a prosaic thinker with under-developed capacities for dealing with certain logical and technical tasks.⁶⁶ This is the genesis of the general debate on local versus global systems and practices of teaching and learning. The musical arts education of Africa versus the music education of the West, the insider versus outsider and left versus right brain debates⁶⁷ on research approaches are major polarities, “abstract” versus “concrete”,⁶⁸ “local” versus “remote”,⁶⁹ has come to the fore.

*Inshimi*⁷⁰ (Bemba musical storytelling) is an art form through which the Bemba people project and absorb mental and emotional images of themselves as a community, using the spoken word (language), sound (music) and movement (dance), matching the story content with the needs of the community and the environment. This seems to be the natural way of learning and teaching. Learning and teaching musical arts through *inshimi* has been a practice of the Bemba people, which can be extended and developed for use in the schools of Zambia, Africa and the world. “Storying” is universal and therefore a natural solution not only for Bemba education, but also for the world to learn and teach. It is one of the key practices, which was and continues to be a socialising agent in most of sub-Saharan Africa.

Against the background of these polarities and in an attempt to offer solutions to the problems stated, this study seeks to answer the following question: What are the educational underpinnings found in the *inshimi* (storytelling) practice of the Bemba ethnic community of Zambia?

⁶⁴ Egan, 1988b, pp. 21–23.

⁶⁵ Gardner, 1991, 1993a and 1993b.

⁶⁶ Egan, 1988b, p. 17.

⁶⁷ <<http://ezinfo.ucs.indiana.edu/~pietsch/musical-brain.html>>, accessed 11 April 2004.

⁶⁸ Egan, 1988a and 1988b.

⁶⁹ Christopher Antweiler, “Local knowledge and local knowing: an anthropological analysis of contested ‘Cultural products’ in the context of development.” <<http://www.nuffic.nl/ik-pages/ikww/index.html>>, accessed 4 April 2002; Rung Kaewdang, “Indigenous knowledge for a learning society.” <<http://www.nuffic.nl/ik-pages/ikww/index.html>>, accessed 4 April 2002; Ladislaus M. Semali and Joe Kincheloe (eds), *What is indigenous knowledge? Voices from the academy*. New York: Falmer Press, 1999.

⁷⁰ The term “inshimi” will be used throughout the thesis to refer to the Bemba practice of musical storytelling.

1.2.1 Purpose of the study

The central objective of this study is to identify underlying pedagogical principles in *inshimi* with a view to a Bemba/Zambian/African-sensitive approach to musical arts education. This investigation endeavours to discover musical arts education principles intrinsic to the Bemba practice of *inshimi*. Storytelling as a way to teach and learn is prominent in many African societies and therefore embodies in it ways to address musical arts education in Africa, as well as contribute to music education worldwide.

1.2.2 Objectives of the study

The objectives of this study are to:

- study the educational underpinnings of *inshimi* as a teaching medium;
- collect and analyse traditional music materials for educational purposes (e.g. songs, stories, other musical events);
- derive a model and philosophical approach to musical arts education.

1.3 Research design

The research is qualitative in nature – ethnography⁷¹ the method, cognisance is taken of what Barz and others have put forward in *Chasing shadows in the field*.⁷² Inductive approaches are applied in the analysis of data about *inshimi*. The procedure for data collection was mainly participant observation⁷³ with some interviews conducted with of the research participants. Barz and Cooley question the position of the field researcher. They propose that:

We stand at a critical moment in the field of ethnomusicology. The new fieldwork has become a reality for many field researchers, for both experienced and younger scholars, as we continue to listen and learn from those we engage with in field research. The new fieldwork resists musical sound as 'text' (subjects of interpretation), and weaves experience and representation in the same fabric.⁷⁴

⁷¹ <<http://www.bath.ac.uk/~psssr/courses/grounded%20theory>>, accessed 11 April 2004.

⁷² Barz Gregory F. and Timothy J. Cooley, *Shadows in the field*. Oxford: Oxford University Press, 1997.

⁷³ Participant observation, one of the most common methods for qualitative data collection, is also one of the most demanding. It requires that the researcher become a participant in the culture or context being observed. <<http://trochim.human.cornell.edu/kb/qualmeth.htm>>, accessed 11 April, 2004.

⁷⁴ Barz and Cooley, pp. 208–209.

1.3.1 Demarcation of research field

Zambia is a central southern African country. It is located at latitude 30 00 S and longitude 15 00 E. It has a landmass of 752, 614 sq km and is landlocked.⁷⁵ Zambia has a population of approximately 10.5 million people spread among eight major ethnic groups, which are further divided into 73 subgroups by linguistic dialects. The Bemba people (one of the major ethnic groups) are found in the Northern and also Luapula and Copperbelt provinces of Zambia and form 18% of the total Zambian population. IciBemba is also spoken in the southern Democratic Republic of Congo (DRC) and southern Tanzania.

[Ici]bemba is a Central Bantu language. The Bantu language family is a branch of the Benue-Congo family, which is a branch of the Niger-Congo family, which is a branch of Niger-Kordofanian. Most closely related to the Bantu languages Kaonde (in Zambia and DRC), Luba (in DRC), Nsenga and Tonga (in Zambia), and Nyanja/Chewa (in Zambia and Malawi).⁷⁶

Fig. 1.1: Map of the approximate location of Lubemba⁷⁷



1.3.2 Sample design and sampling methods

The data was collected from the Mungwi and Kasama districts (until very recently Kasama district), which are in the centre of the Lubemba⁷⁸ region. The reason for this

⁷⁵ <www.1uptravel.com/international/africa/zambia/geography.html>, accessed 21 January 2004.

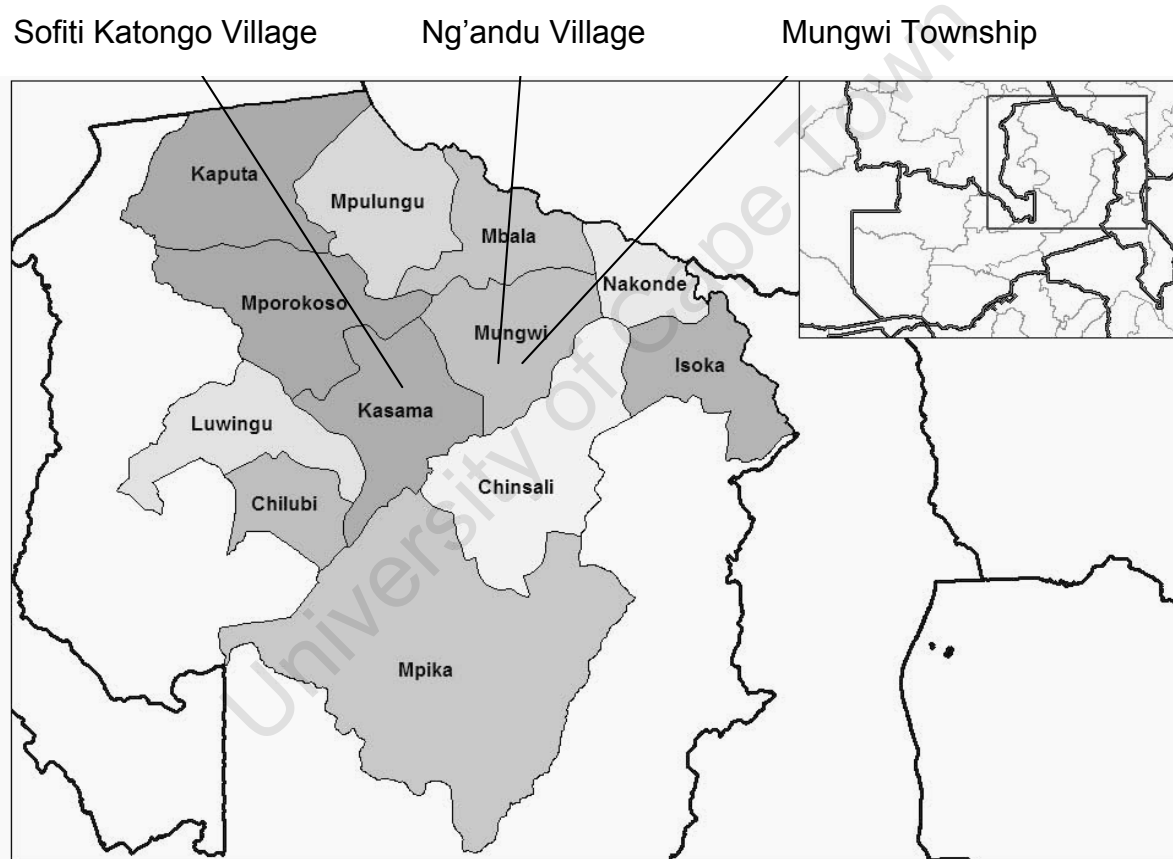
⁷⁶ <www.almanach.be/search/z/zam_bemba.html>, accessed 15 September, 2003.

⁷⁷ Adapted from image.<http://images.google.co.uk/imgres?imgurl=http://newsimg.bbc.co.uk/media/images/39527000/gif/_39527586_zambia_mweru2_203.gif&imgrefurl=http://news.bbc.co.uk/2/low/africa/3239182.stm&h=152&w=203&sz=8&hl=en&start=134&um=1&tbnid=UgVvTb_k_Rd-uM:&tbnh=79&tbnw=105&prev=/images%3Fq%3DNorthern%2BZambia%26start%3D120%26ndsp%3D20%26um%3D1%26hl%3Den%26rlz%3D1T4ADBR_enZA204ZA204%26sa%3DN>, accessed 30 July 2008.

⁷⁸ Kasama and Mungwi districts of the Northern Province of Zambia are considered to be in the central region of the area occupied by the *Bemba*-speaking people. The paramount chief's residence is in Mungwi district.

demarcation of the research field was based on the fact that these areas are inhabited by the abaBemba *nkonko* (original Bemba people). AbaBemba *nkonko* are considered to be core representatives of the Bemba people and the data collected in these areas reflects the essence of the practice of *inshimi* among the Bemba people. The data collected was utilised to answer the research questions in particular, as well as to enhance the body of existing data on the practice of *inshimi* in general. *Inshimi* were collected from three places in Lubemba. The three communities were Ng'andu village, Mungwi Township and Sofiti Katongo village.

Fig.1.2: Map depicting Ng'andu Village, Mungwi Township and Sofiti Katongo Village⁷⁹



At Ng'andu Village the following people told the following stories:

⁷⁹ Adapted from image.
http://upload.wikimedia.org/wikipedia/commons/e/ec/Northern_Zambia_districts.png >, accessed 30 July 2008.

Table 1.1: Storytellers at Ng'andu Village

<i>Storyteller</i>	<i>Title of story</i>
*Chilufya Mutale	<i>Lukwesa ne ciwa</i> (Lukwesa and evil spirit)
Chiti Rosaria Ng'andu	<i>Ngosa ne ciwa na cula</i> (Ngosa and evil spirit and a frog)
Protasio Fwambo	<i>Umntu na mabongoteke</i> (A person and wild fruits called <i>mabongoteke</i>)
Maria Pepala	<i>Umwana na wish</i> (Daughter and father)
Mwango Basil Ng'andu	<i>Bacisanguka</i> (Human transformers)
*Mutale Peter Ng'andu	<i>Nkwale na fulwe</i> (A partridge and a tortoise)

* Children storytellers

Ng'andu village is a typical rural Bemba community. At Ng'andu village six people told stories but all residents of the homestead participated in the performances. As the village of the researcher's origin it provided an emic platform for observation. Another reason for its inclusion in the sample is that it is an example of a typical rural habitat in current times.

At Mungwi Township the following people told the following stories:

Table 1.2: Storytellers at Mungwi Township

<i>Storyteller</i>	<i>Title of story</i>
Rosemary Musonda Malunga	<i>Ngosa no mulume wa ng'ongo</i> (Ngosa and a hunchbacked husband)
Mathews L. Mwango	<i>Mulenga ne ciwa and kalulu ne nsofu</i> (Mulenga and the hare and the elephant)
*Kasuba Beauty Mwandabala	<i>Maikalange ne fiwa</i> (Maikalange and evil spirits)
*Rose Kapungu	<i>Bwalya no mulume</i> (Bwalaya and her husband)
*Kennedy Bwalya	<i>Umwana wa mfumu</i> (The king's daughter)
*Gladys Chewa	<i>Umanakashi no mulume no mwana</i> (A couple with a child)
*Chileshe Mubanga	<i>Umushimbe no Lupanga</i> (A spinster and a sword)
*Mercy Malata	<i>Nakulubantu umushimbe</i> (An unmarried old woman)
*Dorothy Chomba	<i>Bena Ketenya ne ciwa</i> (The Ketenya family and an evil spirit)
*Ivor Mutale	<i>Bwalya ne mfumu</i> (Bwalya and the king)

* Children storytellers

Mungwi Township is a developing community, which was recently elevated to district status. It is in a rural setting but has features of an urban community. The adult

storytellers came from the community at large, but children from Shula primary school told most of the stories collected at Mungwi. Mungwi provides an example of *inshimi* from a community that is in transition and also an example of school children telling *inshimi*.

At Sofiti Katongo Village⁸⁰ the following people told the following stories:

Table 1.3: Storytellers at Sofiti Katongo Village

Storyteller	Title of story
Dainess Mukuka	<i>Mukolo no tunko</i> (First wife with imps)
Grace Mushikanyimbo	<i>Bwalya na cembe</i> (Bwalya and the kingfisher)
Lwisa Mukuka	<i>Chama ing'umba</i> (Barren Chama)
Anna Chiluba	<i>Umwana umwaume</i> (A boy child)

Sofiti Katongo is located in the town of Kasama, but operates politically independently. In this research, it is both a rural and an urban setting at a single site. The examples of *inshimi* included here were told by women only as the men refused to tell *inshimi* and insisted that they knew only imilumbe (stories without songs).

1.3.3 Data collection and fieldwork practice

Existing data in the form of texts⁸¹ and songs⁸² of stories and texts about storytelling practices were collected from a variety of archival sources.⁸³ However, most of the existing data was inappropriate and inadequate for the purposes of this research study. Not only are there few examples among the existing body of data, but they are mostly in text format only and therefore fall short of the required multi-media format proposed for this research study.⁸⁴ Participant observation in the manner characteristic of the performing method of Simha Arom was employed. Arom⁸⁵ has

⁸⁰ A village in the Kasama Township, but run on traditional lines through the headman.

⁸¹ Paul M. B. Mushindo, *Milumbe ne Nshimi Shintu Bashimika mu Lubemba*. Lusaka: Zambia Publishing Bureau, 1976; Robert Cancel, *Inshimi structure and theme: the Tabwa oral narrative tradition*. Ann Arbor, Michigan: University Microfilm International, 1981; Frost, 1977; Ng'andu, 2000.

⁸² Ng'andu, 2000.

⁸³ The National Archives of Zambia, International Library of African Music, The University of Zambia Library, and University of Cape Town Libraries.

⁸⁴ Refer to literature review in Chapter Two of this study.

⁸⁵ Simha Arom, *African polyphony and polyrhythm: musical structure and methodology*, Translated from French by M. Thorn, B. Tuckett and R. Boyd. Cambridge: Cambridge University Press, 1991.

proposed performing the music as an important part of fieldwork practice. I participated in the actual storytelling, by occasionally being the teller.

1.3.4 Data capturing

I collected and recorded *inshimi* mainly using a digital video camera. The digital video recordings were backed up by recordings on an analogue video camera and an audiocassette recorder. The visual and audio recording methods are also cited by Arom,⁸⁶ Agawu⁸⁷ and others as methods for collection and observation. The reason for choosing these data collection instruments lies in the fact that they are able to capture visual, audio and, to a degree, social context. This enabled me to study *inshimi* in the context of its performance after the actual participation in the performing sessions. In the words of Loizos, “the first is that the image, with or without accompanying sound recordings, offers restricted but powerful records of real-world and real-time actions and events”.⁸⁸ The use of the three recording devices was not only to guard against machine failure,⁸⁹ but also to also broaden the recording scope and ensure that most of the activities of an event were recorded. As reviewer of the data I was able to appreciate the setting of the event in greater detail than would be the case with only one or two recording options such as field notes and audio recordings.

1.3.5 Data analysis

The analysis procedures took cognisance of the varied methodologies of text, narrative, video and music translation, transcription and analysis that already exist. Significant and active analysis of data in this study started with the transcription of the recorded materials of *inshimi*. This phase was followed by translation of these iciBemba texts into English. The translations are for the benefit of the non-iciBemba speaker. Both versions were analysed with awareness of the fact that it is the iciBemba version that contained the deeper meaning and structures. The next stage was the transcription of the songs into staff notation. Then the analysis of both the music and texts of the songs followed. The last stage comprised the analysis of the

⁸⁶ Arom, 1991, pp. 101–102.

⁸⁷ Agawu, 1995.

⁸⁸ Peter Loizos, “Video, film and photographs as research documents” in *Qualitative researching with text, image and sound*, edited by Martin W. Bauer and George Gaskell. London: Sage Publications, 2000, p. 93.

⁸⁹ This occurred several times when the sensitive digital camera could not work because of dust or other environmental occurrences.

video footage of the stories. This analysis was aimed at picking up some connected actions, which could not be expressed through the main narrative. For example, in the story of *Bwalya na cembe*, the child of the storyteller sings the song in his own fashion. It is not clear whether he picked up the song from this particular session. What is important is that this aspect did not stand out at the time, but analytical examination of the video revealed these pertinent actions of the child.

Text transcriptions: The transcription of recordings into text was done in the language of the performance – iciBemba – and kept as much as possible to the guidelines given by the Ministry of Education on the orthography of Zambian languages.⁹⁰ In acknowledgement of the infancy of orthography on Zambian languages, the transcriptions were checked by three independent transcribers (the researcher plus two other competent iciBemba speakers and writers).⁹¹ The spellings in the transcriptions represent a compromise reached by using the four reference points (the researcher, the ministry of education-approved orthography, plus the two other transcribers). The transcribed iciBemba text by the researcher was compared to transcriptions made by the two other transcribers. These transcriptions were then checked by comparing them with the approved orthography of the ministry of education of Zambia.

Text translations: Following transcription, the texts were translated into English. The translations closely followed the slant of their iciBemba versions, but this is not to say that they are literal translations in every way. It was impossible to do this and at the same time keep the general meaning of the text. Referring to the difficulties of translation, Hugh Tracey wrote:

In my translations I have to adhere as closely as possible to the original idiom and to the rhythm of the oral text as I recorded it, for in themselves they often suggest a phrase no Englishman could have conjured up unprompted. The repeated 'ands', 'nows' and 'sos', are the unconscious quirks of the rustic teller. They may look strange in cold print but their constant repetition is all part of the scheme to evoke the spoken rather than written phrase.⁹²

⁹⁰ Ministry of Education (Zambia), *Zambian languages: orthography approved by the ministry of education*, Lusaka: NECZAM, 1977.

⁹¹ Mr Billy Nkunika – a (*iciBemba*) linguist and Mr. Kapambwe Lumbwe – an *iciBemba* speaker and musical arts professional.

⁹² Hugh Tracey, *The lion on the path and other African stories*, Grahamstown: International Library of African Music, 1986, p. xii.

It is not only the non-Bemba person that would have difficulty with translations of story texts, because at times poetic language is employed. This necessitates more than mere word-for-word translation.

The translations were checked by an author of iciBemba works.⁹³ IciBemba and English texts were analysed with the help of the NVIVO qualitative computer data analysis software. The analysis was inductive in nature as in Mishler's *models of narrative analysis: a typology*.⁹⁴ Transcribed texts, both in iciBemba and English, were imported into NVIVO. Themes were then generated and derived from language texts and coded in free and tree nodes. The insights gained from this were summarised in memos. From time to time in the research history, these records were reflected upon and conclusions drawn. NVIVO has been used in organising and managing the texts and has also aided inter-linking of other data such as video footage and graphic notation. The whole analysis method is based on grounded theory.⁹⁵ Text and songs and all videotaped data were analysed using NVIVO, which was used because of its ability to search for and explore patterns embedded in data, enabling a flowing process between data and interpretation.

The music was analysed using several analysis theory methods. Agawu's theory of musical analysis which promotes the notion that the researcher needs to come to terms with a variety of other methods to strengthen his or her own preferred methodology has been emulated for this study.

Music transcription: Even though transcription can only be an approximation of what is humanly heard and seen of a performance, it is important that music (especially if it is to be used in research analysis) be transcribed – Arom⁹⁶ and Agawu.⁹⁷

⁹³ Mr. Billy Nkunya, author of *Inshiku shila linganya*, Lusaka: NECZAM, 1983.

⁹⁴ This work uses techniques revealed by Mishler in the analysis of the story texts. Elliot G. Mishler, "Models of narrative analysis: a typology" in *Journal of narrative analysis and life history*, 1995, 5(2), pp. 87–123.

⁹⁵ A modern analysis method for data, which requires the researcher to immerse him/herself into the data and thereby derive the theory for analysis.
<<http://www.bath.ac.uk/psssr/courses/grounded%20theory>>, accessed 11 April 2004.

⁹⁶ Arom, 1991, p. 94.

⁹⁷ Agawu, 1995, pp. 185–195.

Considering in particular the harp, sanza, xylophone and percussion music of Central Africa, Simha Arom developed a rigorous method for the analysis of the music, for the recording and deciphering of the many strands of polyphony and polyrhythm in the music of central Africa. Through a systematic breakdown of the many layers of apparently improvised rhythm, he reveals the essential structure which underlies this rich and complex music. Inspired also by linguistic techniques, Arom regards the music very much as a grammatical system. Tracey⁹⁸ has put forward a system of pulse notation which seems to provide a solution to African music transcription. Pulse notation is a system of writing down pulses, beats and cycles. This system gives equal space on paper to each or multiples of the unit (the pulse). The system could be and has been modified by some Afro-musicologists, using spaces instead of the lines, to represent musical symbols. Tracey prefers lines to spaces. The guiding principle should be that the transcriber experiences the music from performing it her/himself and does not act as an 'armchair' musicologist.⁹⁹

In *Representing African music: postcolonial notes, queries, positions*, Agawu¹⁰⁰ presents an Afro-centric means to understanding African music. In this book the author stimulates debate by offering a critique of discourse about African music: Who writes about African music, how, and why? What assumptions and prejudices influence the presentation of ethnographic data? To what orders of authority do scholars appeal? What ethical considerations motivate individual scholars? Even the term "African music" suggests there is an agreed-upon meaning, but African music signifies differently to different people.

However, for this research project and as stated earlier it was decided to use Western staff notation and, when necessary, modifications of it when necessitated by demands of the music. Paramount among reasons for choosing this system was the need to communicate with an audience that is global and international.

⁹⁸ Andrew Tracey, *Transcribing African music in pulse notation*. Grahamstown: International library of African music, 1997.

⁹⁹ Tracey, 1997, p. 3.

¹⁰⁰ Agawu, 2003[b].

Video analysis: video clips were analysed using time segmentation. As in Young,¹⁰¹ this was not a time-sampling technique, but a means for mapping across time and locating events within the video data. The columns of Bemba and corresponding English texts were analysed against two further columns, one tracking time and the other recording non-verbal and non-sonic actions.

The Ulead Video Studio and Windows Movie Maker software programmes were used to analyse the data. The transcribed and translated texts were imported into NVIVO. A clip of a story was then linked to its text. The text was then coded. The analysis is visual as well as speech-based. The unit of analysis is the individual clip of each story. This is subdivided into the structural divisions – opening formula, development and closing formula. A grid was used to record analysis actions. Memos were generated in NVIVO to keep track of thoughts and central tendencies arising out of this process. The development was further broken into the exposition, story proper, song, and moral (the climax), which leads into the closing formula.

1.4. Limitations

Some limitations were experienced as result of the participant observation methods used: the inability to act fully, either as an observer or a participant. Being an insider, I found that I took some everyday practices for granted and had to resort to structured questioning in some cases.

Most of the recorded audio-visual material was captured during the daytime; a few night-time sessions were observed, but were only recorded on audio cassette. These sessions served as preparation to the video recording which followed in the daytime. The nighttime observations and recordings verified that the daylight recordings did not misrepresent the genre. Ideally, all sessions should have been made at night, but such recordings would have required extra equipment which was not available. The use of artificial lights would also have tampered with the natural setting.

¹⁰¹ Susan Young, "Time-space structuring in spontaneous play on educational percussion instruments among three- and four-year-olds" in *British journal of music education*, Cambridge: Cambridge University Press, 2003, 20(1), pp. 45–59.

Analysis of data raised some questions that could not be answered without recourse to the storytellers. The language used by Mathews L. Mwango, for example, was not of Lubemba but a variant from Luapula province and an interview revealed that the storyteller was originally from this Bemba region. One further trip to the field was undertaken to tie up some of the more significant loose ends (in-depth discussions of the storyteller's interpretations of their stories). More in-depth contact with informers would have been ideal, but it was realised that, within reason, everything had to be done to overcome time and financial and other constraints. One of these efforts involved the triangulation of outcomes by consulting with experts on transcriptions, translations and conclusions.

Another significant obstacle was equipment such as computer hard/software and video editing equipment. The RAM capacity of the computer equipment proved to be inadequate to handle some of the special software required for the project. This caused delays in the intended editing and analysis of texts and videos via computer, but did not cause any permanent damage to the project. As in many projects of this nature, time and finances placed constraints on what could be achieved, however the limitations did not overwhelm the project.

1.5. Thesis outline

This thesis is organised in six chapters. Chapter one consists of an introduction, motivation for the study, statement of the problem, description of the methodology and research design, as well as limitations encountered in the research.

Chapter two presents a literature review and theoretical framework. The review of literature includes materials on *inshimi*: it (a) presents and describes available literature about the practice of *inshimi*; (b) literature on Zambian/African musical storytelling; (c) literature on storytelling and education; (d) storytelling and music (musical arts) education; (e) historical issues of education development; (f) some indigenous knowledge systems of the Bemba people; (g) African approaches to musical arts education; and (h) narrative and song analysis techniques. The theoretical framework presents thoughts on the philosophical and psychological perspective of this study. Chapter Two closes with a summary of conclusions arising out of the review of literature.

Chapter three presents *inshimi* (Bemba music storytelling) in three subsections, followed by a summary and conclusion. The first section presents *ulushimi* of the story *Ukolo no tunko* in iciBemba and English. The second subsection describes and analyses *ulushimi*, giving the setting, performance, subject matter and structure and *ulwimbo* (song). In the third subsection, an overarching conceptual framework of *inshimi* is presented. It closes with a summary and conclusion.

Chapter four presents *ulwimbo* (song) as a musical entity and as it exists in *inshimi*. The song *Chama wesu* is first presented, described and analysed in detail as a prototype. The rest of the songs are presented in the contexts of the 21 stories in the appendix. The implications of the descriptions and analyses are given.

Chapter five presents *imisambilishishe ya nyimbo munshimi* (an approach to musical arts education as derived from *inshimi*). It embodies a model for teaching and learning musical arts as it emerged from the data. Historical perspectives on education, music education and musical arts education are first presented in an effort to contextualise and conceptualise the model. Then an outline of the approach is presented. Practical implications, applications and recommendations for the approach are presented. A summary and concluding section closes this chapter.

Chapter six summarises the study and draws conclusions about the study.

Chapter two

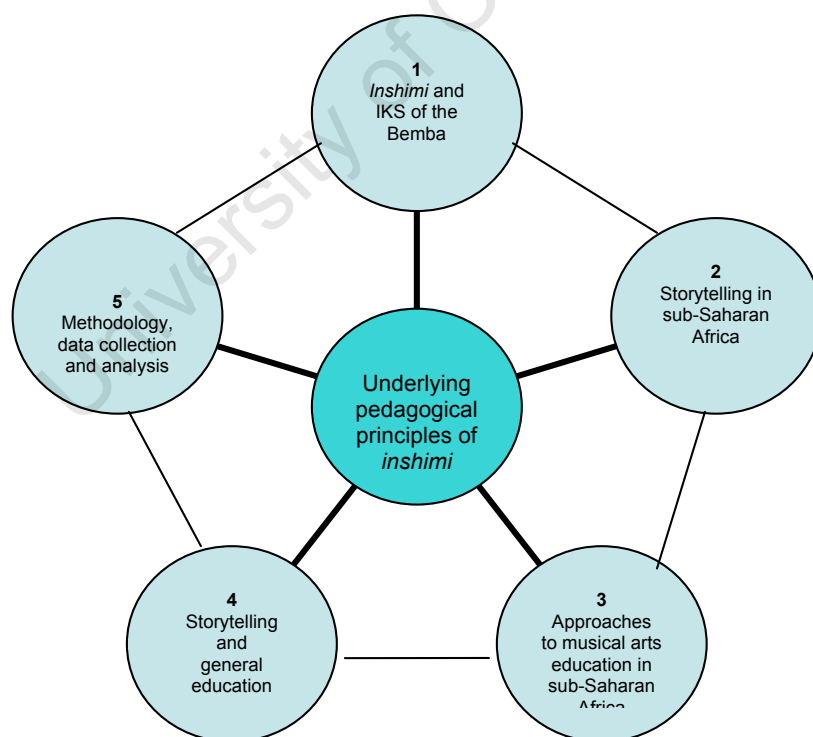
Literature review

Story telling is like the DNA of our ancestral heritage – if story telling dies, so shall our human species.¹

2.1 Introduction

There has been much written on the topic of storytelling worldwide, yet there are few publications on *inshimi* (Bemba musical story telling) and nothing on *inshimi*'s pedagogical implications. This review is, therefore, an overview of the literature on approaches to African musical arts education, narrative and music (song) analysis. The review will specifically cover the Categories presented in the figure 2.1. It will cover literature on approaches to African musical arts education and literature on narrative and music (song) analysis. The selection of the samples reflects the relevance of the literature to this topic. Each entry contains a review of the contents and a brief discussion primarily in terms of relevance to this study.

Fig. 2.1: Categories of literature reviewed



¹ Joel Orona, "Is story-telling a dying art?" BBC News, 16 July, <<http://news.bbc.co.uk/1/hi/world/africa/3898337.stm>>, accessed 3 March 2005.

2.2 Literature on *Inshimi*

2.2.1 Bemba musical stories

A survey of literature on *inshimi* yielded a limited number of only six works, which are presented and discussed below.

Imilumbe ne nshimi shintu bashimika mu LuBemba by Paul M.B. Mushindo² is presented in *iciBemba*, the language of the Bemba people. The work is a collection of narratives merely and concentrates on *imilumbe* (stories without music); only two out of the 46 stories represent *inshimi* as conceptualised in this study. There is no recording or any example of the notation of the music in the work. However, it is an important source of background data on the two interlinked genres of Bemba storytelling (*imilumbe* and *inshimi*), and its presentation in the language of practice is also worthy of note. This work is generally used by the researcher as a reference point for the orthography of the language, even though no specific stories have been used from this work. The source is a rare example of Bemba narrative presented in *iciBemba* and in this it preserves the language nuances, which cannot be obtained from translations.

Frost³ in her dissertation, *Inshimi and imilumbe: structural expectations in Bemba oral imaginative performance*, discusses the two types of Bemba storytelling practices – *inshimi* and *imilumbe*. This work defines and contextualises *inshimi*, even though it does not touch on the central issues of the current study. In the introduction, Frost deals with four areas relevant to this research:

- Theoretical approach to narrative analysis;
- Ethnographic background to narrative allusions;
- Methods of field collection;
- Transcription and analysis.

Two of her field collection sites coincide with two of the collection sites of the current study – Kasama and Malole. Malole is a Catholic mission community close to Ng'andu village (45 km from Kasama in the north of Zambia). Frost defines *inshimi* in her first

² P.M.B. Mushindo, *Imilumbe ne nshimi shintu bashimika mu LuBemba*. Lusaka: Zambia Publishing Bureau, 1976.

³ Mary Frost, *Inshimi and imilumbe: structural expectations in Bemba oral imaginative performance*. Unpublished doctoral thesis, Madison: University of Wisconsin Press, 1977.

chapter and describes and discusses performers and their *inshimi* in the fifth chapter. Frost's work is important, because it deals significantly with areas outlined above. However, this study fails in one important area: it does not give any significant musicological information on and/or analysis of the songs that form part of *inshimi*.

Inshimi structure and theme: the Tabwa oral narrative tradition by Robert Cancel⁴ is another work that describes *inshimi* practice and particularly the way in which the Tabwa, a subgroup of the Bemba language group, performs it. The work is useful as it covers the essence of what the *inshimi* practice is. Some areas of relevance to this study are the discussions on:

- Performance: experience has two sets of elements – it functions as a store of images and plots and as techniques used to externalise the images and plots;
- The *inshimi* tradition: sections on the composition, form and theme describe the way in which narrative elements and the plot are combined to reveal the theme through metaphor;
- Conclusion with reference to the structure and theme of *inshimi*: the study concludes that

the shape of a performance depends upon the way in which its many elements, its images, are combined. In every case, theme is the result of form as much as literally described actions.⁵

The two appendices of Cancel's publication, I and II, form a valuable source of secondary data on *inshimi*. Cancel supplies a lot of data, which is used in this study as a reference towards the central objective of devising an approach to musical arts education.

*Utushimi*⁶ by Oxford University Press is a book of 14 short stories without music. There is an unspoken implication that the title uses the diminutive version of the *inshimi* word because of the limited coverage. It is also believed that *utushimi* is a sub-practice of *inshimi*, which are told by men and women for contextual transmission of social mores.⁷ It is worth noting, as it is a record of Bemba storytelling and relevant to this study.

⁴ Robert Cancel, *Inshimi structure and theme: the Tabwa oral narrative tradition*. Ann Arbor, Michigan: University Microfilm International, 1981.

⁵ Cancel, 1981, p. 253.

⁶ *Utushimi* [n.a.], Lusaka: Oxford University Press, 1953.

⁷ Personal communications with headman Sofiti Katongo on 13 April 2002.

*Inshimi shakale*⁸ is another book of short stories, which contains 23 stories with no reference to any music. It is believed that the purpose of this work was to collect and preserve old *inshimi*. This is a work from the school of thought that saw and may still see *inshimi* only in its narrative aspect and the music that goes with it as only a development device, so that it is therefore only mentioned as part of the story structure. It is worth noting here, again for the extra-musical implications that it presents.

*Inshimi sha nyimbo*⁹ is a book of 13 stories, which incorporates song texts. The texts are transcribed literally. The literal translation of this title is “*inshimi* that have songs”. As in *Inshimi shakale*, there is a hidden suggestion that there are *inshimi* that do not use songs. This can only be confirmed or refuted through further research. Usage of the word *inshimi* to stand for stories in general does occur in Bemba discourse; however, this study is only concerned with musical storytelling as the definitive *inshimi*.

The six works on *inshimi/utushimi*, which have been reviewed present valuable information on Bemba storytelling, but, as already mentioned, none of them touch on the relevance of *inshimi* or its concepts as an approach to musical arts education. The data gained from these works together with the collected materials, will, however, form the basis upon which answers to the research questions will be provided.

2.2.2 Indigenous knowledge systems of the Bemba

There are limited resources on Bemba indigenous knowledge systems in the field of the musical arts.

Chisungu: a girls' initiation ceremony among the Bemba of Northern Rhodesia by Richards¹⁰ is a very good example of an indigenous knowledge system. The practice does not only teach Bemba cultural precepts but does this particularly with music. In this way it is an authentic way of teaching and learning musical arts. Although the study by Richard is only related to females, some aspects could be of value to the current study.

⁸ Tito Kapepele, *Inshimi shakale*. Lusaka: The Publications Bureau, [n.d].

⁹ H. Bwalya Mwamuna, *Inshimi sha nyimbo*. Cape Town: Longmans, 1957.

¹⁰ Audrey J. Richards, *Chisungu: a girls' initiation ceremony among the Bemba of Northern Rhodesia*. London: Faber and Faber, 1956.

Mbusa: sacred emblems of the Bemba by Corbeil¹¹ presents a set of emblems as a Bemba indigenous knowledge system. According to Corbeil¹² and Richards,¹³ *mbusa* are sacred emblems of the Bemba people. Richards explains that *mbusa* means “things handed down”. The practice is a specific teaching and learning system, which uses the *mbusa* symbols and musical arts in adult education. As such, it does not deal with primary and secondary education.

2.3 Storytelling in sub-Saharan Africa

This section presents and discusses works on Zambian storytelling other than the Bemba sources reviewed in the previous section. It also includes sources on storytelling in other sub-Saharan African countries.

Specimens of Bantu folklore from Northern Rhodesia by Torrend¹⁴ is a work that gives examples of folklore from Northern Rhodesia – the Zambia of today. It emphasises the general study of oral compositions and performance and is one of the few works that provides musical transcriptions in Western staff notation. On pages three to five, descriptions of song and song functions are discussed. This is beneficial to the present work as it provides transcriptions of the songs.

A reassessment of the content and instruction-methods in the Zambian music education programme by Ng'andu¹⁵ is an unpublished dissertation that reassessed the music education programmes found in Zambia. The study relates to the current work as the *inshimi* practice receives considerable coverage, and because of its treatment of the music of *inshimi*. The dissertation reassesses music education in Zambia, while the current work is about storytelling and musical arts education. Music (songs) is dealt with in both works, but this study provides more depth to the investigation of *inshimi*. In the dissertation by Ng'andu, *inshimi* is treated as one of the musical arts practices of the Bemba only, while the current study investigates *inshimi*

¹¹ J. J. Corbeil, *Mbusa: sacred emblems of the Bemba*. London: Ethnographica Publishers, 1982.

¹² Corbeil, 1982, p. 7.

¹³ Richards, 1956, p. 59.

¹⁴ J. Torrend, *Specimens of bantu folklore from Northern Rhodesia*. Westport: Greenwood Publishing Group, 1969.

¹⁵ Joseph Ng'andu, *A reassessment of the content and instruction methods in the Zambian music education programme*. Unpublished Master's dissertation, Cape Town: University of Cape Town, 2000.

for its intrinsic pedagogical principles. As the work is by the same researcher, it has definite connections to this study. The songs in the stories are transcribed and their musical elements are analysed and discussed.

Finnegan,¹⁶ in *Limba stories and storytelling*, discusses stories as literature and musical stories as musical arts practices, but little is said about the songs themselves. The songs are mainly discussed as a part of the story. The story, the teller and the telling are treated as a unity. This work has influenced the treatment of the translations in the current study. As a consequence of the review of this work, the strict word-for-word translations have been dropped for paragraph-sense translation in some of the *inshimi* examples.

The lion on the path, by Hugh Tracey,¹⁷ presents 25 stories translated into English from original folk tales of Southern Africa. The book retains much of the magic of the African words (in, for example, *Karanga* and or *Shona*). The stories are presented essentially for re-telling and are further illustrated by the songs that accompany them. The stories are spiced with direct translations of African phrases, which help to keep the stories firmly planted in their native ground while giving them universal passage. This work is invaluable in that it is one which gives examples of songs in staff notation as a readily accessible format. All stories are recorded onto two accompanying compact disks.

In *African rhythm: a northern Ewe perspective*, Agawu¹⁸ draws on his research among the Northern Ewe people of Ghana to construct a soundscape of Northern Eweland, demonstrating the pervasiveness of a variety of forms of rhythmic expression in the daily lives of the people. He devotes a chapter each to an analysis of rhythms of society, language, song, drumming and dancing, musical performance and folk tale performance. The epilogue discusses the representation of African rhythm. In the chapter on the folk tale he gives a synopsis and an analysis of the folk tale. He also

¹⁶ Ruth Finnegan, *Limba stories and story-telling*. Oxford: Clarendon Press, 1967.

¹⁷ Hugh Tracey, *The lion on the path and other African stories*. Grahamstown: International Library of African Music, 1986.

¹⁸ Kofi Agawu, *African rhythm: a Northern Ewe perspective*. Cambridge: Cambridge University Press, 1995.

presents transcriptions of the music of Gbolo kDsua – a particular folktale. This book, even though on rhythm, was significant for the current study.

Mbiti's *Akamba stories*¹⁹ have two parts with an introductory part providing the background, language and literature and an analysis of the story. The second part presents 78 stories. Apart from the intrinsic value of the stories that are presented, the practices of storytelling in East African communities have been illuminated. The musical aspects of the story, however, are treated in a superficial manner.

Two sources by Scheub are presented: *The Xhosa ntsomi* and *The poem in the story: music, poetry and narrative*. In *The Xhosa ntsomi*, Scheub²⁰ presents a comprehensive description, discussion and analysis of a musical storytelling practice of the Xhosa and Zulu people of South Africa. The first part of the book presents an overall conceptual framework of *ntsomi*, followed by a second part with 40 stories in Xhosa and English. The two books consist of 3946 stories by 2051 Xhosa and Zulu storytellers and as such provide a very comprehensive coverage of Xhosa and Zulu storytelling.

Scheub²¹ opens the preface to *The poem in the story* with the statement “the storyteller never forgets the music”.²² The book records non-verbal aspects of storytelling, the complex relationship between teller and audience and the role played by poetry in storytelling. Scheub describes and discusses music as the vehicle for the creation of the metaphor of the story. The presentation is striking, and does for poetry what this study, to some extent, is attempting to do for music: discussing song within and outside of the story.

In *The role of music in the folktales of the Mhondoro-Zezuru people of Zimbabwe*, Ruzvidzo²³ focuses attention on the role played by music in Mhondoro-Zezuru folk tales. The study considered the structural relation of the songs to the tales in which

¹⁹ John S. Mbiti, *Akamba stories*. Oxford: Clarendon Press, 1966.

²⁰ Harold Scheub, *The Xhosa ntsomi*. Oxford: The Clarendon Press, 1975.

²¹ Harold Scheub, *The poem in the story: music, poetry and narrative*. Madison: The University of Wisconsin Press, 2002.

²² Scheub, 2002, p. xi.

²³ Robson Ruzvidzo, *The role of music in the folktales of the Mhondoro-Zezuru people of Zimbabwe*. Unpublished Master's dissertation, University of Ghana, <<http://www.aau.org/datad>>, accessed 26 May 2006.

they occur, as well as the linguistic, artistic, psychological and musical functions of the songs themselves. The work is similar to what is being attempted in this study, but an attempt will be made here to further relate it to musical arts education.

Nine works are reviewed in this section. These works are major presentations of storytelling in Zambia and elsewhere in Africa. They contain valuable information on storytelling, but, again, fall short of the stated goal of the current study. However, the information gained here will considerably enhance the development of an approach to the learning and teaching of musical arts.

2.4 Approaches to musical arts education in sub-Saharan Africa

Indigenous resources in the field of the African musical arts are limited. In this section, the available published materials are presented first and this is followed by a review of works on African musical arts dealing with indigenous knowledge systems from the DATAD website.²⁴

Although Mans'²⁵ dissertation does not include storytelling, it is an example of an African-generated approach to teaching musical arts. Mans presents *ngoma* as a fresh way of looking at musical arts education in Namibia. She explores indigenous Namibian traditions used to educate and socialise young people in Namibia through Namibian music and dance. These practices are contextualised, described, transcribed and analysed. She also gives suggestions for use in the classroom. The *ngoma* conceptualisation echoes many of the concerns and aims of the present study, but in a Namibian context.

Mans,²⁶ in *Learning aesthetic values in African musical worlds*, confirms that situated learning in African traditions is systematic, progressive, praxial and responsive to change. She, however, states that there is room for more research to answer questions, some which are similar to the ones raised in this study.

²⁴ <<http://www.aau.org/datad>>.

²⁵ Minette Mans, *Namibian music and dance as Ngoma in arts education*. Unpublished doctoral thesis, Durban: University of Natal, 1997.

²⁶ Minette Mans, "Learning aesthetic values in African musical worlds" in *International handbook of research in arts education, Part 2*, edited by Liora Bresler. Dordrecht: Springer, 2007, pp. 803-824.

Musical arts in Africa,²⁷ edited by Herbst, Nzewi and Agawu, brings together the combined scholarship of 31 Africans who have developed chapters on musicology, composition, performing practice, ethnomusicology and education. The work inspires fresh discussion on the role of the musical arts in Africa. The book also contains a chapter on musical storytelling.

A compilation, analysis and adaptation of selected Ghanaian folktale songs for use in the elementary general music class by Adounum²⁸ gives a Ghanaian example of folktale songs for use in a classroom. The work, though in the context of Ghana, is a valuable source for this study as *mmonguo* is similar to *inshimi*, the practice of storytelling central to this study. Addo²⁹ puts the practice of *mmonguo*, described by Adounum, within a modern classroom context by giving practical examples of how Ghanaian folktale songs can be used in the classroom. The studies of Adounum and Addo, while complementing each other, resonate well with the objectives of this study.

In his article *Pedagogical implications for use of African music in developing a contextualised secondary school music education in Zambia*, Mwesa³⁰ has reinforced the view already expressed in this study that the available literature for study is Western in orientation. He further states that the use of these Western-oriented materials for teaching in African schools has produced a mental state he designates as 'Acquired Intellectual Dependency Syndrome (AIDS). The work offers a context-derived secondary school music curriculum. He gives pedagogical principles with some sample instructional materials. The work is generally good, but the samples picked for rhythmic exercises seem to stick to the Western approach of simple time to compound metric units. This study can be critiqued in that music that a child encounters first is bound to be in compound duple metre or triple metre and not duple or quadruple as in the samples given.

²⁷ Anri Herbst, Meki Nzewi and Kofi Agawu, *Musical arts in Africa: theory, practice and education*, Pretoria: The University of South Africa Press, 2003.

²⁸ Kwasi Aduonum, *A compilation, analysis and adaptation of selected Ghanaian folktale songs for the use if elementary general music class*, unpublished dissertation, Michigan University, 1980.

²⁹ Akosua Obuo Addo, "Using African children's literature in elementary general music classes." *General music today*, 16(2), 2003, pp. 3–10.

³⁰ John A. Mwesa, "Pedagogical implications for the use of African music in developing a contextualised secondary school music education in Zambia" in *Emerging solutions for musical Arts in Africa*, edited by Anri Herbst. Cape Town: Pasmae, 2005, pp. 178-201.

Factors affecting music education in Zambian government schools and the community by Mubita *et al.*³¹ offers a good documentation of what is common knowledge in musical arts education circles in Zambia but unfortunately does not give very concrete solutions to the stated problems beyond what has been suggested by others, such as in the resolutions of the 1971 International Music Education Conference on Music Education in Africa.³² In the current state of musical arts in Zambia, recommendations should not be a rehash of the past but provide concrete implementation strategies.

In his article about the indigenous theatre of the Tsonga people, Manganye concludes that:

Indigenous music performances usually involve two or more performers, promoting teamwork and interaction between people. There is active learning, emphasising the process rather than the product. The focus is on what is happening to the performer(s) and the audience during and after the performance. Indigenous music theatre acts as a catalyst for learning in both the performer and the audience, providing a unique mode of learning.³³

In as much as this mode of learning is unique, it is also similar to the learning that is imparted through *inshimi* and therefore provides further confirmation of the holistic nature of the African approach to musical arts education.

In a study on the availability and utilisation of instructional resources, Mwangi³⁴ has sought to identify the available resources for teaching music in primary teacher training colleges in Kenya. The study concluded that the resources for a number of reasons were not being used properly. It recommended that curriculum developers review the curriculum to make it more practically oriented so as to encourage the tutors and students to use varied music resources.

The theoretical approach to music lessons is a problem in most African countries, including Zambia. This, as discussed earlier in Chapter one, is because the programmes of music education were to large degree patterned after the colonial

³¹ Boscow Mubita, *et al.* "Factors affecting music education in Zambian government schools and the community" in *Emerging solutions for musical Arts in Africa*, edited by Anri Herbst. Cape Town: Pasmae, 2005, pp. 169–177.

³² *Lusaka international music conference*, edited by P. O. Nsugbe. Lusaka: Ministry of Education, 1971. [n.p.].

³³ Nyiko Nelson Manganye, "Indigenous music theatre of the Tsonga people of South Africa" in *Emerging solutions for musical Arts in Africa*, edited by Anri Herbst. Cape Town: Pasmae, 2005, p. 168.

³⁴ Kairu Suleiman Mwangi, "*Availability and utilization of resources for the teaching of music in selected primary teachers' colleges in Kenya*". Unpublished Master's dissertation, Kenyatta University, <<http://www.aau.org/datad>>, accessed 26 May 2006.

rulers' culture. This study confirms that the conditions in Uganda are similar to those obtaining in Zambia.

Wanjala's work (1991),³⁵ which focuses on the question of attitudes and achievement in the teaching of music among standard seven pupils in Kenya, is an important contribution and valuable to this study as it shows significant positive correlation of pupils' attitudes towards music and their general achievement. It also has added value for this study in that it is set in Africa.

The views expressed in Addo's 1998 study³⁶ is significant to this work as it confirms the negative attitudes of music educators to music education that have been stated in the first chapter of this work and in other contributions by African musical arts scholars for decades, e.g. in papers from the 1971, 2001 and 2005 conferences on African musical arts. Apart from the usual recommendations of previous works of this nature, Addo in this work goes further by recommending that qualified music educators be allowed to establish private practice. This is significant as it departs from the worn road of state-focused interventions. It seeks to engender personal initiative in the musical arts educators.

Chege's philosophical 1990 analysis³⁷ of the relationship between reason and emotion in musical arts education made an important contribution to implementation strategies in musical arts education curricula by musical arts educators. The study states that emotion and reason are necessary for the human creative force, but they should not be treated as juxtaposed concepts in music education. Chege concluded by stating that it is the reciprocity of emotion and reason that forms the foundation for creativity in musical arts education.

³⁵ Henry N. Wanjala, *A study of the relationship between attitudes towards music and achievement among standard seven pupils in Kanduyi division, Bungoma district*. Unpublished Master's dissertation, Kenyatta University, <<http://www.aau.org/datatd>>, accessed 26 May 2006.

³⁶ Oluremi Patience Addo, *The views of educators and students on music education in Tanzania secondary schools*. Unpublished Master's dissertation, University of Dar es Salaam: <<http://www.aau.org/datatd>>, accessed 26 May 2006.

³⁷ Nyaguthi Fatuna Chege, *Philosophical analysis of the relation between reason and emotion with special reference to music education and creativity*. Unpublished Master's dissertation, Kenyatta University, <<http://www.aau.org/datatd>>, accessed 26 May 2006.

Dungu's 1993 study³⁸ dealt with the difference between theoretical and practical approaches to the teaching and learning of music analysis. The study concluded that the practical is better than the theoretical means.

2.5 Storytelling and general education

A few sources that have been published on storytelling and education in general could be beneficial to musical arts education.

Traditional African fables for use in primary schools by Atkinson³⁹ is a collection of stories meant for use in the classroom. The format of the presentation (numbering of paragraphs) is practical and is emulated in part (the arrangement of text and translations in columns side by side) in this study, especially to clarify the analysis of parts/sections.

Egan, in *Teaching as storytelling: an alternative approach to teaching and curriculum*, discusses an alternative approach to the dominant historic educational models. He argues that the "objectives-content-methods-evaluation model can lead to an inappropriately mechanistic way of thinking about planning teaching".⁴⁰ He posits that this model has generally promoted theories of research that exclude the power and educational application and usage of children's imagination. He offers "a model for planning teaching that encourages us to see lessons or units as good stories to be told rather than sets of objectives to be attained".⁴¹ Egan's model uses the power of story form in order to teach any content more engagingly and meaningfully. As such, Egan's work reflects the ideals of this current study, which attempts to contribute to musical arts education by using musical storytelling as a way to give more meaning to teaching and learning.

In this source, Egan presents an approach that is based on the use of imagination as a connecting concept between intuitive knowledge and formal schooling. It focuses on

³⁸ Katasi Solomy Dungu, *The influence of musical analysis on the students' understanding of music in selected secondary schools*. Unpublished Master's dissertation, Makerere University, <<http://www.aau.org/datad>>, accessed 26 May 2006.

³⁹ Norman Atkinson, *Traditional African fables for use in primary school*. Salisbury: The University of Zimbabwe, 1970, p. 97.

⁴⁰ Kieran Egan, *Teaching as storytelling: an alternative approach to teaching and curriculum*. New York, Routledge, 1988a, p. 1.

⁴¹ Egan, 1988a, p. 2.

engaging children's imagination in learning. It recognises story as a powerful medium for communication. The approach is given as an alternative to the dominant objectives-based planning schemes. It is a book about the story-form model and not about using stories in learning and teaching. It is among the closest to this study in conceptualisation, excepting that this study would like to discover in storytelling principles to be used particularly in musical arts education.

Primary understanding by Egan⁴² is an attempt at reconstructing what education is for in today's world. The author discusses several issues in presenting her ideas on what curricula of the current education system should be. The work is organised in the following units:

- Some educational implications of children's fantasy;
- The domestication of the savage mind;
- The story form and the organisation of meaning;
- Some further characteristics of mythic understanding;
- Cultural recapitulation: some comments on theory;
- A curriculum for primary education;
- A frame-work for primary teaching.

This work and *Teaching as storytelling* complement each other, except that *Primary understanding* is more comprehensive. Egan presents an approach to education – story form – which is based primarily on intuition.

In the introduction to their book *Common bonds: storytelling in the classroom*, Howe and Johnson wrote:

Storytelling provides contexts for talking, listening, reading, writing and other activities such as dance, drama and design work. It is thus an ideal vehicle for covering a range of other programmes of study in a number of subjects. Storytelling is also a valuable activity in its own right and should not be regarded as suitable only for younger pupils. The experience of those teachers who have been working at Key Stages 3 and 4 suggests that narrative is a way of thinking that is ideally suited to handling complex concepts and issues.⁴³

This work does not contain dedicated musical examples; it provides many other examples, which can be used for the development of musical storytelling.

⁴² Kieran Egan, *Primary understanding: education in early childhood*, New York: Routledge, 1988b, p. vii.

⁴³ Alan Howe and John Johnson, *Common bonds: storytelling in the classroom*. London: Hodder and Stoughton, 1992, p. vii.

Britsch and Dennison-Tansey,⁴⁴ in their book named *One voice: music and stories in the classroom*, offer teachers a practical and theoretical guide to the many ways by which music and stories may be explored, both independently and in tandem, to give students a better understanding and appreciation of each art form separately and of their power together. The vital aspect of activities described is based on the original productions by students, empowering students to experience the imaginative possibilities of music and storytelling. What is essential here is how the authors indicate the intrinsic means of passing on messages and skills as found in traditional practices.

In the book *Storytelling in emergent literacy: fostering multiple intelligences*, Trostle-Brand and Donato⁴⁵ integrate Gardner's multiple intelligences theory and related activities with 10 different methods of effective storytelling. Based on recent brain research and multiple intelligence theory, this book combines the art of storytelling with popular selections from western children's literature. It is a good example of an approach that uses storytelling and its principles to learn and teach, and is an important reference for this study.

In his article, *The power of storytelling: how oral narratives influence children's relationships in classrooms*, Mello⁴⁶ presents findings from an arts-based research project that took place in a fourth-grade classroom over the period of one school year. He examines the impact of storytelling on children's self-concept. In addition, he discusses how storytelling helped children process their social experiences in school. Although this work emphasises the positive contribution of storytelling to a healthier self-image, Mello's article does not deal with musical arts education *per se* as targeted by the current study.

Egan outlines broadly what this study attempts on a smaller scale. His study is sympathetic with this model because it presents storytelling as key or central to

⁴⁴ Barbara Martin Britsch and Amy Dennison-Tansey, *One voice: music and stories in the classroom*. Englewood: Teacher ideas press, 1995.

⁴⁵ Susan Louise Trostle-Brand and Jeanne Donato, *Storytelling in emergent literacy: fostering multiple intelligences*. San Diego: The Brain Store, 2000.

⁴⁶ Robin Mello, "The power of storytelling: how oral narratives influence children's relationships in classrooms" in *International journal of education and the arts*, <<http://ijea.asu.edu/v2n1/>>, accessed 26 September 2003.

learning and teaching. Mello emphasises storytelling as a means to better interpersonal relationships in classrooms. Trostle-Brand and Donato's work is an example of Gardner's theory in practice, well-articulated for the classroom teacher and the learners. Atkinson is important here, because he uses African fables as an approach to teaching and learning.

In his works, Gardner,⁴⁷ among other things, discusses the ruling ideas about cognitive development and offers new insights into human intelligence (how and what humans learn). He dispels the age-old logico-mathematical approach or conception of education. He has also challenged the cognitive development work of Piaget. Bringing forward evidence to show that a child at any one time may be at very different stages, for example in number development and spatial/visual maturation, Gardner has successfully undermined the idea that knowledge at any one particular developmental stage hangs together in a structured whole.

As stated earlier in Chapter one, the historic logico-mathematics conceptualisation of educational development has been challenged. There is a need to re-evaluate and re-contextualise past ideas – from Aristotle to Dewey to Piaget and others – and current theories such as Gardner's Theory of Multiple Intelligences and Egan's Story Form Model. The review in this section provides current views on education and storytelling. The ideas are crystallised in the works of Egan and Gardner. The reviewed literature encourages education to take a fresh look at how it has treated the abstract versus the concrete. It promotes imagination as an important ingredient of successful teaching and learning.

The current research project includes aspects of the sources discussed in this section, but with special reference to storytelling as it relates to the musical arts in the Bemba community of Zambia.

⁴⁷ Howard Gardner, *Frames of mind: the theory of multiple intelligences*, 1991a; *the unschooled mind: how children think and how schools should teach*, 1991b; *Multiple intelligences: the theory in practice* 1993; *Creating minds: an anatomy of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham and Gandhi*, 1993.

2.6 Methodology, data collection and analysis

In an article, *Models of narrative analysis: a typology*, Mishler⁴⁸ attempts to clarify differences among approaches by proposing a typology of models that focus on three alternative problems as central issues of narrative research:

- Reference to the relation between temporal orderings of events and their narrative representation (textual coherence and structure);
- Ways in which textual coherence and structure are achieved through narrative strategies;
- Psychological, cultural and social contexts, as well as functions of narratives.

Examples of each model are presented and related studies are cited. This comparative analysis demonstrates the depth, strength, and diversity of current research on narrative.⁴⁹ These models assist the researcher in organising the analysis of *inshimi* narratives in this study.

In Chapter seven (Epilogue: representing African Rhythm) of *African rhythm: a northern Ewe perspective*, Agawu⁵⁰ discusses some of the technical problems involved in representing African rhythm. This source has significance in outlining approaches for transcribing African music. According to Agawu, in reference to different modes of representation:

None of these modes of representation – verbal or graphic – can hope to convey the musical experience in all its manifold detail. To some extent, therefore, choosing among them – including attempts to combine them – is perhaps ultimately a personal decision. Personal, but nevertheless motivated by a network of ideological and political factors that are no less pertinent for being unacknowledged.⁵¹

Agawu further argues that drumming is only one among several modes of rhythmic expression and that a more fruitful approach to the understanding of African music is through spoken language, in particular its tonal and rhythmic contours, and its meta-linguistic function.

African polyphony and polyrhythm: musical structure and methodology by Arom⁵² presents an extensive coverage of both fieldwork and analysis methods concerning

⁴⁸ Elliot G. Mishler, "Models of narrative analysis: a typology" in *Journal of narrative analysis and life history*. 1995, 5(2), pp. 87–123.

⁴⁹ Mishler, 1995, p. 87.

⁵⁰ Agawu, 1995.

⁵¹ Agawu, 1995, p. 186.

⁵² Simha Arom, *African polyphony and polyrhythm: musical structure and methodology*, Translated from French by M. Thorn, B. Tuckett and R. Boyd. Cambridge: Cambridge University Press, 1991.

the music of Central Africa, which, to some extent, can be generalised to most musics of sub-Saharan Africa. In the third part of this work, Arom covers the technical tools needed for recording polyphonic music meant to be transcribed. He discusses a range of issues, such as the need for transcription, the difficulties of transcription, preceding methods, and proposes a way forward. In the fourth part, he presents theoretical tools. Arom presents his ideas on relevance, description and analysis and discusses further issues of transcription. On relevant transcription, Arom states that:

The transcription of music from oral traditions, being *descriptive*, is not, of course, intended for subsequent performance. We would be likely to get only some kind of parody. Its only purpose is to provide a description.⁵³

And on validity of the analysis he adds that:

The purpose our analysis is to characterise a musical object (piece or repertory) by revealing its distinctive features and thereby stating what individuates it. Once the analysis is complete, the results need to be checked.⁵⁴

The review of this work influenced the research methods adopted for collecting, transcribing and analysing the multimedia data of this study.

Codification of African music and textbook project: a primer of practical suggestions for field research by Hugh Tracey, Gerhard Kubik and Andrew Tracey is an outline of a project on an anthology “of authoritative statements on the pattern of ideas behind indigenous styles of music”.⁵⁵ This is a project proposal that contains invaluable information on African musical terms, guidelines to field work, guidelines to transcription, musicological analysis and more. As such it has formed an important reference work for this current study. Similar to Arom’s work, the information gained from this primer proved invaluable in the collecting, transcribing and analysing of the data of this study.

Young⁵⁶ reports on a study that investigated the spontaneous instrumental music making of three- and four-year-olds in typical preschool educational settings in London. The study used grounded theory methodology. It had three phases and each

⁵³ Arom, 1991, p. 170.

⁵⁴ Arom, 1991.

⁵⁵ Hugh T. Tracey, Gerhard Kubik and Andrew T. N. Tracey, *Codification of African music and textbook project: a primer of practical suggestions for field research*. The International Library of African Music, 1969, p. 6.

⁵⁶ Susan Young, “Time-space structuring in spontaneous play on educational percussion instruments among three- and four-year-olds” in *British journal of music education*, Cambridge: Cambridge University Press, 2003, 20(1), pp. 45–59.

phase was characterised by successive focusing and refinement of methodological tools in response to emerging findings. Data were collected on videotape, which was repeatedly reviewed, transcribed and categorised. It is the analysis resulting in the show of relational processes in time and space, which is of interest to this study. This is especially so with regard to the analysis of the videos of stories of this study.

Bazeley and Richard's *NVIVO: Qualitative project book* is a manual of computer software tools. It is a step by step guide to QSRNVIVO computer-assisted qualitative analysis. It is structured in a way that enables a researcher to learn the programme as per the demands of collected data. The information is logically set out and starts out basically as an organising tool, which eventually unfolds into a theory-generating tool. The software, NVIVO and the book are not tied to any particular research methodology. NVIVO proved an excellent tool for organising and linking the multimedia data of this study.

Qualitative researching with text, image and sound, by Bauer and Gaskell, is a practical handbook which provides an introduction to a broad range of research methods. It is organised into four parts: part 1 deals with ways of collecting data; part 2 introduces the main analytic approaches; part 3 covers computer-assisted analysis and part 4 addresses issues of correct practice. The contents of this book have influenced the collecting and analysis of videos collected for the current study.

Shadows in the field, edited by Barz and Cooley, is a collection of essays on fieldwork experiences seeking to create a reflexive image of ethnographers and also seeking "to achieve better inter-cultural understanding as we begin to recognize our own shadows among those we strive to understand".⁵⁷ Following is a list of the essays in their order of appearance:

- *Casting shadows in the field: an introduction* by Timothy J. Cooley;
- *(Un)doing fieldwork: sharing songs, sharing lives* by Michelle Kisliuk;
- *Confronting the field (note) in and out of the field: music, voices, text and experiences in dialogue*, by Gregory F. Barz *African rhythm: a northern Ewe perspective*;

⁵⁷ Gregory F. Barz and Timothy J. Cooley, *Shadows in the field*. Oxford: Oxford University Press, 1997, p. 4.

- *The challenges of human relations in ethnographic inquiry: examples from Arctic and Sub arctic fieldwork* by Nicole Beaudry;
- *Knowing fieldwork* by Jeff Todd Titon;
- *Toward a mediation of field methods and field experience in ethnomusicology* by Timothy Rice;
- *What's the difference? Reflections on gender and research in village India* by Carol M. Babiracki;
- *Fieldwork in the Ethnomusicological Past* by Philip V. Bohlman;
- *Selecting partners: questions of personal choice and problems of history in fieldwork and its interpretation* by William Noll;
- *The ethnomusicologist, ethnographic method, and the transmission of tradition* by Kay Kaufman Shelemay;
- *Chasing shadows in the field: an epilogue* by Gregory F. Barz.
- *Beyond words* by Moore and Yamamoto⁵⁸ is an instructor's guidebook on movement observation and analysis. It further discusses the aesthetics of dance, choreography and movement.

The information gathered from the above-listed essays contributed to a firmer grounding in ethnomusicological field practices.

2.7 Summary of conclusions arising out of literature

This chapter reviewed literature relevant to this study under the following themes:

- Literature on *inshimi*;
- Storytelling in sub-Saharan Africa;
- Approaches to musical arts education in sub-Saharan Africa;
- Storytelling and general education;
- Methodology, data collection and analysis.

Even though there is no specific literature dealing directly with *inshimi* (musical storytelling) as an embodiment of an approach to musical arts education, some sources, such as by Gardner and Egan, point to the fact that the existing and dominant models have missed an important aspect of learning and teaching, especially for the very young – intuition. Intuition is promoted by imagination. Imagination is the engine that drives children's engagement with the world. It is the objective of this study to investigate to what extent *inshimi* can contribute to intuitive learning within contemporary Zambian society.

⁵⁸ Carol-Lynne Moore and Kaoru Amamoto. *Beyond words: movement observation and analysis*. New York: Gordon and Breach Science Publishers, 1988.

Chapter three

Inshimi: Bemba storytelling

3.1 Introduction

Not only is storytelling a common art form found in every clan, cultural group or community in sub-Saharan Africa,¹ but it is a universal practice that has existed from time immemorial with variants too many to list here. In reference to European folk tales, Bodker *et al.* noted:

We only know that this remarkable literature is as old as civilization in Europe, and that for thousands of years it has been loved by princes and beggars, by children as well as adults, that poets, dramatists, and novelists have exploited it according to the tastes of their age, and depreciated it when it would not fit into the prevailing aesthetic theories of the period.²

The use of music as part of stories has been a well-known characteristic of cultures in many African countries as per accounts of Agawu,³ Cancel,⁴ Mbiti,⁵ Ng'andu and Herbst,⁶ Okafor and Ng'andu,⁷ Scheub⁸ and others. This chapter describes *inshimi*,⁹ a musical storytelling practice of the Bemba people in Zambia. It provides a general perspective on *inshimi* and gives an overarching conceptual framework of the practice of musical storytelling. The discussions in this chapter draw on the analyses of 20 stories¹⁰ that were collected during field trips from 1998–2003 (Ng'andu village, Mungwi Township and Sofiti Katongo village, all three in the Kasama district of Northern Zambia), as well as on the conclusions of the third chapter of the researcher's Master's dissertation.¹¹ The latter research project was the main thrust

¹ Richard Okafor and Joseph Ng'andu, "Musical storytelling" in *Musical arts in Africa: practice and education* edited by Anri Herbst, Meki Nzewi and Kofi Agawu. Pretoria: University of South Africa, 2003, pp. 179–194.

² Lauritus Bodker, Christina Hole and G. D'Aronco, *European folk tales*. Copenhagen: Rosenkilde and Bagger, 1963, p. xxiii.

³ Kofi Agawu, *African rhythm: a northern Ewe perspective*. Cambridge: Cambridge University Press, 1995, pp. 142–179.

⁴ Robert Cancel, *Inshimi structure and theme: the Tabwa oral narrative tradition*. Ann Arbor, Michigan: University Microfilm International, 1981, pp. 49–50.

⁵ John S. Mbiti, *Akamba stories*. Oxford: Clarendon Press, 1966.

⁶ Joseph Ng'andu and Anri Herbst, "Lukwesa ne Ciwa – The story of Lukwesa and Iciwa: musical storytelling of the Bemba of Zambia" in *British Journal of Music Education*, 2004, 21(1), pp. 41–61.

⁷ Okafor and Ng'andu, pp. 179–194.

⁸ Harold Scheub, *The Xhosa ntsomi*. Oxford: Clarendon Press, 1975.

⁹ *Inshimi* (plural), *ulushimi* (singular): music stories.

¹⁰ See Appendix A for the transcriptions of the 20 stories.

¹¹ Joseph Ng'andu, *A reassessment of the content and instruction-methods in the Zambian music education programme*. Unpublished Master's dissertation, University of Cape Town, 2000, pp. 109–111.

behind the current study and showed that further in-depth research was necessary to ascertain emerging central tendencies embedded in *inshimi*.

The data were collected through video and audio recordings, and supplemented with brief notes during the recording sessions, as well as follow-up discussions with selected storytellers. These notes were later used to assist with the process of determining emergent categories in the stories with their accompanying songs. The first transcriptions of stories and songs rendered several categories, also known as central tendencies. The NVIVO computer software proved to be very useful in refining the process, out of which five core categories with their properties emerged. The process of analysis aligned itself with Glaser's principles of Grounded Theory,¹² and included the following:

- Data collection through observation and recordings;
- Interviews;
- Note taking of keywords¹³ during fieldwork;
- Coding;
- Constant comparison of emergent categories across the data to create sub-categories;
- "Memoing"; and
- Sorting through the grouping and sequencing of memos according to similar properties.

This chapter provides a detailed definition of *inshimi*, followed by a systematic discussion of the emergent core categories and subcategories. Embedded in these categories and subcategories are educational principles that could and should guide musical arts education in Africa, and the rest of the world.

¹² Barney G. Glaser, *Doing grounded theory: issues and discussions*. Cambridge: Sociology Press, 1998.

¹³ According to Dick, keywords and cryptic field notes contribute to the process of determining themes (categories and subcategories also known as properties). B. Dick, *Grounded theory: a thumbnail sketch*. <<http://www.scu.edu/schools/gcm/arp/grounded.html>> accessed 27 September 2005.

3.2 Defining *inshimi*

Inshimi is a Bemba musical story and musical storytelling practice. Other publications on *inshimi* are *Utushimi*,¹⁴ *Inshimi shakale*¹⁵ and *Imilumbe ne inshimi shintu bashimika mu LuBemba*.¹⁶ Mushindo identified and described two Bemba storytelling practices:¹⁷

Imilumbe ne inshimi filemoneka nga fimo fine, lelo kwena nafilékana panono. Imilumbe tayaba na nyimbo, eyo abaume batemwisha ukuuma pa bakalamba banabo, na pa baice pene nga bamona apo bali pacitwa icintu icibi, atemwa icisuma. [...] Na banakashi bene nabo balome milumbe, lelo batemwisha ukushimika Inshimi ishaba ne nyimbo. Bena tabashimika akasuba, kano icungulo-bushiku ilyo bapwe milimo.

A free translation of this passage into English reads as follows:

*Imilumbe and inshimi seem the same, but they are slightly different. Imilumbe have no accompanying songs and are well liked by men who tell them in company of peers and boys to mark good and bad events alike. [...] Women also tell imilumbe, but they favour inshimi with their accompanying songs. They do not tell inshimi during the day, but in the evening when the daily chores are over.*¹⁸

This passage suggests the possibility of a storytelling genre that may not have songs in its structure. This notion was further confirmed by the fact that the male storytellers at both Ng'andu and Sofiti Katongo villages first told stories without any songs until they were prompted to tell stories with songs. The focus of this study is on musical stories and storytelling because of their relevance to musical arts education.

In *inshimi* the community engages in telling (performing) and responding (listening, singing and movement) activities as ways to display imagination, cognition and development of a variety of skills.¹⁹ *Inshimi* occupy such an important place in the Bemba society that it can be said that it touches every person in that society.²⁰ Not only is *inshimi* a vehicle for transmitting general knowledge and the bedrock of the culture, but the genre also strongly relies on the song as a part of the musical arts to act as the central developmental device.

¹⁴ [No author], *Utushimi* [Stories; can also mean "Small stories"]. Lusaka: Oxford University Press, 1953.

¹⁵ Tito Kapepele, *Inshimi shakale* [Stories from the past]. Lusaka: The Publications Bureau, [n.d.].

¹⁶ P.M.B. Mushindo, *Imilumbe ne nshimi shintu bashimika mu LuBemba* [Tales and musical stories told in LuBemba]. Lusaka: Zambia Publishing Bureau, 1976.

¹⁷ Mushindo, *Ishiwi iyantansi* [The preface] 1976, [n.p.].

¹⁸ Ng'andu, p. 87.

¹⁹ Ng'andu and Herbst, p. 44.

²⁰ Cancel; 1981, Kapepele, [n.d.]; Ng'andu, 2000, pp. 109–111; Okafor and Ng'andu, 2003, pp. 179–194; Ng'andu and Herbst, 2004, pp. 41–61.

In the following section, the story *Chama ing'umba* appears in iciBemba with an English translation. This song and subsequent song texts are presented in iciBemba to capture its original nuances, but an English translation is used for the purposes of this study. Contrary to the norm of presenting the “foreign” language in italics, the English version is presented in italics to indicate the importance of the iciBemba text within the societal context where English is the foreign element; the English translation is thus derived from the iciBemba version.

3.3 An example of *inshimi*: *Ulushimi lwa kwa Chama ing'umba* (The story of barren Chama)

The story of *Chama ing'umba*,²¹ which has a simple structure and a short but typical song, is used to introduce the discussion of the analysis. This story presents the core ideas found in *inshimi*, while offering scope for expansion at the discretion of the teller and the other participants.

Chama ing'umba

by Lwisa Mukuka

Patile akantu

Once upon a time

Imfumu iyo yali ni Chande. Uyo Chande afyele fye abana banga? Babili. Aupile impali. Muli uyu mukashi mukalamba emwali abana banga? Batatu. Mu mwaice mwali abana babili. Abo abana bale umfwana sana, bale yangala bwino bwino. Nomba uyo munyinabo Chama ali ni ng'umba. Filya nga na bekala, baletwa, balepela, bale cite shani, bale museka. Alila fye aleenda, alelila fye alelila fye.

There was a chief named Chande. This Chande had how many children? Two. He was polygamous. He had three children with the elder wife. He had two children with the younger wife. The children got on very well with each other, they played well together. But one of the children, Chama, was barren. So as they sat together, either grinding or pounding or doing any other chore, they would laugh. Chama, who was the brunt of the jokes, went about crying.

Ubushiku bumo ebele awe ca cilamo. “Umulume alintemwa, nomba ninshi lesa teti mumpetelele ko umwana? Awe ine no kufwa kwawama.” Nyina amulesha ati: “awe wilalande fyo, lesa eupela. Ati: awe mayo abana banandi aba bala nseka sana.” Efyo aimine, alaya mu mpanga, alaya asanga ubowa ale nukula, ale longa mu museke, ale imba no lwimbo.

One day she got tired of this situation. “My husband loves me, but why can’t God give me a child? It would be better for me to die.” Her mother remonstrated with her: “Do not say that, it is God who gives.” She answered: “No, mother, my siblings laugh at me all the time.” She then left and went in the bush. As she went she was picking mushrooms, putting them in a basket and singing a song.

²¹ According to E. Hoch, the term “barren” is equivalent to “*ba ng'umba*”, plural of “*ing'umba*”- a barren person. E. Hoch, *Bemba pocket dictionary*. Lusaka: National Educational Company of Zambia, 1960, p. 110.

Fig. 3.1: *Chama wesu*

Voice

Cha - ma we - su pi - ndu - lu - ka, te - ne na - li na - ku - tu -

1

Clap

ka, na - ti ca - me - no mu - to - to, no mu - to - to wa pa - ka - ti.

4

IciBemba song text

Chama wesu pinduluka, Chama wesu pinduluka
Tene nali na kutuka, Tene nali na kutuka
Nati chama no mutoto
No mutoto wa pakati

English translation

*Our Chama unwind, our Chama unwind
It is not I who insulted you, it is not I who insulted you
Saying Chama with the umbilical cord
The umbilical cord of the centre*

Awe nomba kulya aleimbila ulwimbo ni ku musumba. Uko ku musumba, ninshi ba munyina naba mukonka – abe fumo limo. Icilibwe cabetesalila. Ukwa kuti bafumina kwabula. Aba ba munyina abashale mwebaula ko baisa bula no lwimbo – ninshi nomba nafwa na shintilila na ku cilibwe, imfumu isho shine, ifi myela, ninshi na shimusunga, tafwililile iyoo. Awe ba munyina abale museka babula ulwimbo abati:

Where she was singing the song was a sacred place. In this sacred place she was followed by one of her sisters who had had one pregnancy. In this place their exit was blocked by a big boulder. They could not get out. The sister who did not bother about her started to sing. In the meantime Chama had passed out, but the spirits kept her alive, she was not completely dead. Then the sisters who were cruel to her sang the same song:

Repeat the song

Camukumpisha, camubika uku, camwisali ko. Paisa munyina uyo uushale museka. Nao abula ulo lwine ulwimbo ati:

It [the spirit] pulled her [the unkind sister] and put her aside and closed her in. Another of the sisters came forward – she was one of those who did not laugh at her. She also started singing the same song:

Repeat the song

Awe cayisuka – afuma. Paisa konka umbi pali abo bene bale mweba. Nao aisa bula ko ulwimbo ulo lwine, camukumpisha, catwala. Awe kanshi umwine nomba palya aisa buka:

The boulder rolled away – she [the kind sister] got out. There followed another [sister] – she was one of those who were unkind. She also sang the same song. The spirit pulled her aside. Then Chama awoke:

Repeat the song

Awe icibi cayisuka. Nyina uko ali kunse ye linga aisa mona fye uko afuma no museke. “Nga mwana wandi wabwela?” Ati e. “Nga ba munonko?” Ati: “na bashala, kaili bale nseka.” Uko twaciya mukunukwila ubowa ni kuli Changa, nombamba imfumu nashi besalila, filya bale nseka ubu umba.

The door opened. The mother, where she was outside, just saw her [Chama] emerge with her basket. “My daughter you have returned?” She said “Yes.” “What about your sisters?” She answered: “They are left behind because they were laughing at me. We went to collect mushrooms at Changa and the spirit has detained them, for laughing at my barrenness.”

“Awe mwana wandi keswile ba munonko.” “Awe bale nseka pantu nkafwa fye ukwabula umwana.” Abati “awe mwana wandi bwesho mutima, keswile ba munonko, babwele, bakese ku papata.” Efyo abwelele mo uko kwine ku musumba:

“My daughter, please go and open for your siblings.” “No, they were laughing at me because I will go to the grave without children.” “Please my daughter, go and let them free and they come and apologise.” That is how she returned to the sacred place:

Repeat the song

Pali kashimi kapela.

The story ends.

The above story contains most of the structural properties, categories and sub-categories to be discussed in the following section.

3.4 Emergent categories and sub-categories

The discussion of the categories and subcategories of musical storytelling is based on all the transcriptions and analyses of the 20 stories mentioned before (see Appendix A). The following are the emergent categories and properties of *inshimi*:

- The structure of *inshimi*:
 - (a) Opening formula;
 - (b) Transition;
 - (c) Main body;
 - (d) Moral and didactical principles;
 - (e) Closing formula.
- *Ukushimika inshimi*: the telling of *inshimi*:
 - (a) *Inshimi* as communal memory;
 - (b) *Kashimika*: the storyteller;
 - (c) *Ifyo bashimika*: telling techniques.
- *Uko bashimikila*: the setting of *inshimi*:
 - (a) The story place;
 - (b) The venue of the telling.
- The devices of *inshimi*: *myth, song and metaphor*.

- *Ulwimbo* (song) in *inshimi*:
 - (a) Significance of the song(s);
 - (b) Length of the song(s);
 - (c) Repetition of the song(s).

3.4.1 The structure of *inshimi*

Inshimi, like many other types of stories, follow a predictable story line. The story line is predictable to cultural insiders, because it was set in “prehistory”. Psychologists Davies and Stone argue that a person can reasonably predict self-behaviour and that of others (who are supposedly culturally linked) based on accumulated experiences.²²

Inshimi can be structured into three main sections: the opening formula (A), the main body of story, (C) and the closing formula (E), to which two transitory sections (B and D) are often added between the major sections (see Fig. 3.2).

Fig. 3.2: Archetypal structure of *inshimi*

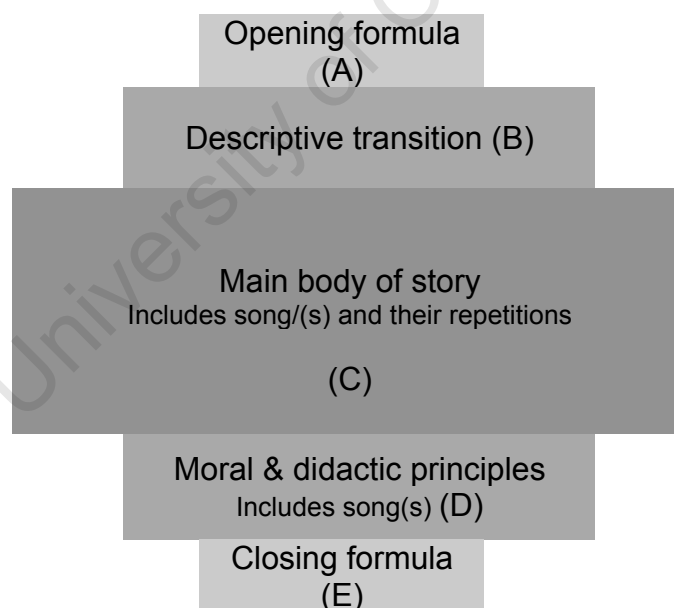


Figure 3.2 is only a skeleton structure of *inshimi*. Proportions of these sections can vary depending on the particular environment or context determined mainly by the teller and her/his audience.

²² Martin Davies and Tony Stone (eds), *Mental simulation: evaluations and applications*. Oxford: Blackwell, 1995.

Even though sections (A), the opening formula, and (E), the closing formula, are relatively shorter than the other three sections, they are just as important to the scheme of *inshimi*. Everyone is compelled by the design of these two sections to participate actively and appropriately, because the words of the formulae are prescriptive. The transition (Section B) performs the function of an exposition by introducing the various exponents of the story. It is a short and usually emotionally neutral section, stating the protagonists and the setting of the story. The transition varies from story to story, depending on the number of exponents to be presented. The main section (Section C) of the story is the longest but most varied in its narrative intensity. The narrative intensity is achieved through several devices, the most common being repetition of the song and the use of intensifiers such as *awe*, *mukwai*, *elyo*, and *nomba*. The main section develops the main image (the conflict or disequilibrium) into a plot through the performance, which displays individual and collective rhetorical devices. Repetition and repetition with variation is employed in the twisting progress of the story, which expands and contracts in intensity as needed. This winding and elastic path ultimately leads to the central moral/issue to be communicated. The moral section (Section D) is short but varies depending on what the storyteller wants to communicate as a specific principle from the story. This section is presented in a serious and intense narrative style and often is underscored by singing. It also prepares the performance for an ending. In some stories the moral is implied and not explicitly stated in a separate section.

Time-related aspects of *inshimi* performances are presented in Table 3.1 below. Sub-categories of the performance property will be discussed with reference to this table. The time is indicated in seconds.

Table 3.1: The duration of the *inshimi* sections found in 20 stories

	Opening formula (A)	Developmental transition (B)	Main body (C)	Didactic transition (D)**	Closing formula (E)
1. Bwalya ne fiwa (<i>Bwalya and the malevolent spirits</i>)	10*	170	790	9	5
2. Mulenga ne ciwa (<i>Mulenga and a malevolent spirit</i>)	7	74	1461	65	5
3. Kalulu ne nsofu (<i>The hare and the elephant</i>)	10	67	399	20	5
4. Umuntu wa ng'ongo (<i>A hunchback</i>)	15	105	943	49	5
5. Maikalangene fiwa: <i>Maikalange and malevolent spirits</i>	10	43	420	-	4
6. Bwalya na balume (<i>Bwalya and her husband</i>)	6	78	663	50	4
7. Mukolo no tunko (<i>The first wife and evils birds</i>)	5	66	129		5
8. Umwana wa mfumu (<i>The chief's daughter</i>)	6	72	1234	91	4
9. Umanakashi no mulume no mwana (<i>A woman and, her husband and their child</i>)	5	35	347	22	4
10. Umushimbe no lupanga (<i>A spinster with a machete</i>)	4	90	461	-	5
11. Nakulubantu umushimbe (<i>An old single woman</i>)	5	48	352	-	4
12. Bena Katenya ne ciwa (<i>The family of Katenya and malevolent spirits</i>)	6	59	298	-	4
13. Bwalya ne mfumu (<i>Bwalya and the chief</i>)	4	7	233	-	4
14. Bwalya na cembe (<i>Bwalya and a fish eagle</i>)	5	18	315	-	6
15. Lukwesa ne iwa (<i>Lukwesa and a malevolent spirit</i>)	5	41	321	-	3
16. Chama ing'umba (<i>Chama a barren woman</i>)	6	65	244	5	6
17. Ngosa ne ciwa na cula (<i>Ngosa, a malevolent spirit and a frog</i>)	8	45	555	-	3
18. Umuntu na mabungo (<i>A person and mabungo fruits</i>)	5	45	245	15	4
19. Camena amolu (<i>It has grown legs</i>)	6	69	363	-	5
20. Makanga ya bene (<i>Forbidden guinea fowls</i>)	5	18	215	-	8
Average	6.65	60.75	499.4	36.2	4.65

* Duration indicated in seconds

** Although all stories have a moral, not all state this in a separate section. The moral is implied and subsumed in Section C.

Ten stories give an explicit moral which is expressed in the D section of the *inshimi* structure. However, the other 10 stories have the moral the story embedded in the telling and as part of Section C.

Fig. 3.3: Average duration of the archetypal sections of *inshimi*

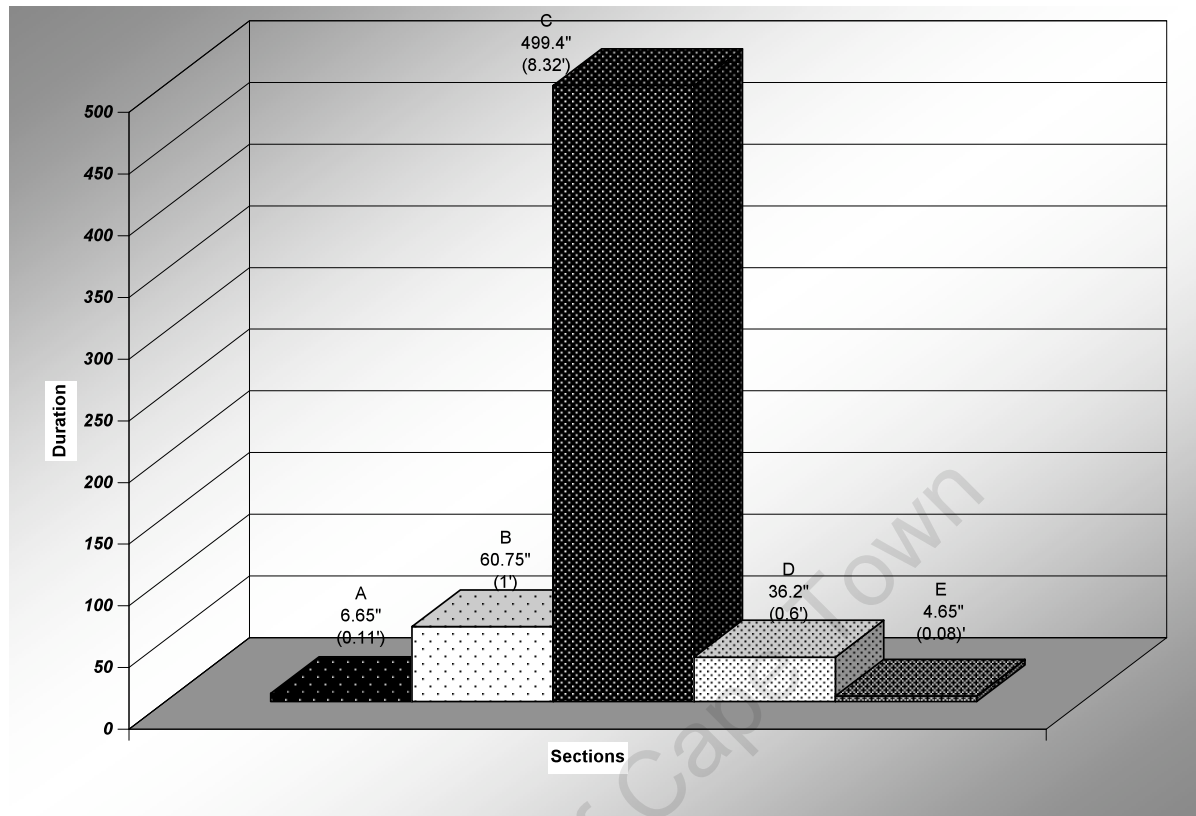


Fig 3.3 is an Excel-generated image of the concepts and ideas depicted in Fig 3.2 and subsequent text. It is a composite analytical presentation of the durations of the sections while Figure 3.2 presents a holistic impression of the general performance of *inshimi*. The intensity expressed in Section C accounts for both the narration and for the singing performance which occurs in this section, building to the climax of the performance.

3.4.1a The opening formula

Inshimi generally open with the same two opening phrases, “*Katile akantu: kaikele nge efyo*”.²³ “*Katile akantu*” (once upon a time) the leader calls and all present answer “*Kaikele nge efyo*” ([it] stayed as it was).

By remaining the same always, the opening phrase seeks to establish and remind all who participate in *inshimi* of itself as an art form. The poetic wording of the phrase seeks to transport the participants into the temporary world of *inshimi*. This world, though temporary, is familiar and genuine according to the archetype of *inshimi*.²⁴

This opening also establishes the relationship between the “teller” and other “participants”. It also establishes the underlying call-and-response form of the performance style of *inshimi*. The 20 stories all open in this way, even though there are minor stylistic variations (see Table 3.2 below).

Table 3.2: Opening phrases

Story	Opening phrase
1. Bwalya ne fiwa	Call: Patile akantu (<i>Once upon a time</i>) Response: Kaikele nge efyo (<i>it stayed as it was</i>)
2. Mulenga ne ciwa	Call: Kanshi patile akantu mwebana (<i>then once upon a time my children</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>).
3. Kalulu ne nsofu	Call: Katile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>)
4. Umuntu wa ng'ongo	Call: Katile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>)
5. Maikalangene fiwa	Call: Katile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>)
6. Bwalya na balume	Call: Katile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>)
7. Mukolo no tunko	Call: Patile akantu (<i>Once upon a time</i>) Response: Na kantu kalikele (<i>and it stayed</i>).

²³ “*Katile akantu*”, the leader calls and all present answer “*kaikele nge efyo*”. There are variations to this opening, but the meaning and purpose remain the same. It was, for example, noticed from recent research data from Mungwi (a district administrative centre about 25 kilometres northeast of Kasama, Zambia), that the second phrase “*kaikele nge efyo*” is “*kaikele nge fyo twikele*” which is translated as ‘it stayed as we are’ and the first word of the stories collected from Mungwi is “*patile*” and not “*katile*” but these words mean more or less the same (also Table 3.2). Hoch, 1960, p. 43.

²⁴ Ng'andu, 2000, p. 94.

8. Umwana wa mfumu	Call: Katile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>)
9. Umwanakashi no mulume no mwana	Call: Katile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>)
10. Umushimbe no lupanga	Call: Patile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele, katile kashibuka kabukile nge fyo, (<i>it stayed as we are, when woken up it stayed awake</i>).
11. Nakulubantu umushimbe	Call: Katile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>)
12. Bena Katenya ne ciwa	Call: Katile akantu (<i>Once upon a time</i>) Response: kaikele nge fyo twikele (<i>it stayed as we are</i>)
13. Bwalya ne mfumu	Call: Katile akantu (<i>Once upon a time</i>) Response: Kaikele nge fyo twikele (<i>it stayed as we are</i>)
14. Bwalya na cembe	Call: Patile akantu (<i>Once upon a time</i>) Response: Na kantu kalikele (<i>and it stayed</i>).
15. Lukwesa ne iwa	Call: Patile akantu (<i>Once upon a time</i>) Response: Kaikele nge efyo (<i>it stayed as it was</i>)
16. Chama ing'umba	Call: Patile akantu (<i>Once upon a time</i>) (no participant response).
17. Ngosa ne ciwa na cula	Call: Patile akantu (<i>Once upon a time</i>) Response: Kaikele nge efyo (<i>it stayed as it was</i>)
18. Umuntu na mabungo	Call: Patile akantu (<i>Once upon a time</i>) Response: Kaikele nge efyo (<i>it stayed as it was</i>)
19. Camena amolu	Call: Patile akantu (<i>Once upon a time</i>) Response: Kaikele nge efyo (<i>it stayed as it was</i>)
20. Makanga ya bene	Call: Patile akantu (<i>Once upon a time</i>) Response: Kaikele nge efyo (<i>it stayed as it was</i>)

The non-response by the participants in the story of *Chama ing'umba* could be attributed to the fact that this story was told towards the end of the session and everyone could be said to be in a story mood. It could also be argued that the particular style of the teller did not allow for the response.

3.4.1b Descriptive transition

The transition (Section B) performs the function of an exposition by introducing the various exponents of the story. Section B is short and varies from story to story, depending on the number of exponents to be presented and the style of the teller. It

is presented in a matter-of-fact manner as its function is only to state the protagonists and the setting of the story. Below are four examples of descriptive transitions drawn from this collection of *inshimi*:

Table 3.3: Examples of descriptive transitions

Name of story	Descriptive transition	English translation
Bwalya ne fiwa (<i>Bwalya and the malevolent spirits</i>)	Kwali umushi umo uukalamba sana. Namuli uyu mushi mwali shikulu bantu alifyele abana abakashana – banga? Batatu, nakabili alifyele umwana umulumendo umo. Aba bana abakashana elyo bali muli ulya mushi, tabale fwaya ukupwa. Awe nangu pengesa umulumendo umusuma shani ee – balekana, balekana ukupwa. Awe pakukana abaume baleti, awe iwe tawakwata cuma.	<i>There was a very big village. In the village there was a person who had two daughters and a son. The daughters did not wish to get married, even when handsome young men came and offered their hands in marriage, the girls did not relent. Their answer to the proposals was always that the suitors were not rich.</i>
Maikalange ne fiwa (<i>Maikalange and malevolent spirits</i>)	Mwali no mushi uukalamba. Mu mushi umo mwali na bakashi bakalamba na bakashi mwaice. Mu mushi mwali na baume ba lyupile abakashi impali, abakashi bakalamba na bakashi baice.	<i>There was a big village. In this village there were an elder wife and younger wife. There was also a polygamous man married to these two women.</i>
Mukolo no Tunko (<i>The first wife and evils birds</i>)	Mu mushi umo mwali na nakulu Bantu umulimi alelime mpwa. Alilimine icifwani icikalamba sana – impwa. Mu mpwa mwali ponene ifuni ifya lelya. Ifyo funi baleti utunko – e fyuni ishina. Kanshi uto tunko twali mucushishe icine cine.	<i>In this village there was an old woman who grew impwa (a variety of egg plant). She had cultivated a very big garden of it. Birds invaded the garden. The birds were called utunko. The utunko birds had bothered her a lot.</i>
Umuntu na mabungo (<i>A person and mabungo fruits</i>)	Elyo nensala yaliponene muchalo. Elyo yaponene ifyo, no muntu ulya alifyele umwana. Elyo aleima aleya mumpanga. Elyo umwana ulya ebele tata! Aisa nasabako tu chitondo filya aleta. Ilyo umukashi aipika, abapungwile baeba fye abati pelafye abana ebo balye. Ngaimwe? Awe ati ine ndifye. Elyo nomba ulucelo filya umwana ebele ati tata naine mailo nkakonka uku muya.	<i>There was famine in the land. In this famine, one person had a child. He would go in the bush. Then the child asked father! – He came with some citondo mushrooms. The wife cooked them. When she gave him his portion he said she should just give all to the children. “What about you?” “No, I am just fine.” Then the following morning the child said, “father I will go with you in the bush”.</i>

3.4.1c The main body of the story

The opening is followed by an exposition – a description of the setting, usually a village²⁵ or any other place of domicile, which leads into carefully plotted instability such as travel (a need for some of the characters to go on a journey, as in *Mulenga ne ciwa*, or an intrusion by malevolent/malignant²⁶ spirits/creatures (*ifiwa*) (as in the stories of *Bwalya ne fiwa*, and *Ngosa na fiwa na cula*, which disturb the orderly everyday world. It is this state of disorder that prepares the stage for the introduction of the major event, usually a tragedy. In the case of *Chama ing'umba* the tragedy lies in the crafted scene of the imprisoning of the women offenders. At a certain stage, depending on the story, a song is introduced and acts as a repetitive device that underscores the major event.²⁷ In *Chama ing'umba* the song is sung five times, and it is evidently clear that it can be repeated to extend the story and the telling. The song text of *Chama ing'umba* carries a message concerning the value of the reproductive qualities of women in this community. Womanhood or the ability to bear children is discussed in the light of the woman being firstly human and secondly a child bearer. This is highlighted by the protection that the barren woman received from the spirits. The major-event contains the central idea(s) or character(s) that are traditionally held and which by their mere mention conjure up specific cultural givens. For example, the term “*Maikalange*” in *Maikalange ne fiwa* means a tough and/or intelligent person in common *iciBemba* usage. In *Chama ing'umba* the moral tells all to desist from laughing at the misfortunes of others. It teaches kindness as a virtue as it ends in reconciliation when an apology of the sisters and their release are implied.

3.4.1d Moral and didactical principles

As briefly stated earlier (Section 3.4), not all stories in this study have a distinct section dedicated to morals and educational principles. In some cases the moral teaching is spread across the story and the telling and in the other cases the teaching is given as a direct instruction after the closing formula has been intoned. *Lukwesa ne ciwa*, *Ngosa ne ciwa na cula*, *Bena Katenya ne ciwa*, *Umushimbe no*

²⁵ The village (*umushi*) is the usual setting for *inshimi* and this may be because it is the dominant type of domicile in Zambia, but *inshimi* set in townships and cities are beginning to make an occasional appearance. Also see Section 3.4.3.

²⁶ *Iciwa* (singular) *ifiwa* (plural): Some ancestors become malevolent spirits when they die, taking the form of half-creatures with only one arm, leg, eye and ear. Cancel, 1981, p. 36.

²⁷ Scheub refers to this as the core image in his description of the Xhosa form of storytelling, *ntsomi*. Scheub, 1975, p. 50.

lupanga and *Nakulubantu umushimbe* follow the first category while *Makanaga ya bene*, *Camena molu Bwalya na cembe* and *mukolo no tunko* are of the second category. The third category has a distinct section where the moral or the teaching of the story is given as indicated Table 3.4 and as presented in the examples below.

The didactic/teaching section (Section D) on the chart is short but may vary depending on what has to be communicated. It is presented in a serious and intense narrative style and often is underscored by singing. The section is usually intended as teaching of moral behaviour, with the teller explicitly directing the instructions to all the participants as, for example, in the story of *Mulenga ne ciwa*. The teller admonishes the children to be obedient to their parents or else they could end up in trouble, as the case is with Mulenga in the story:

Kanshi ulu elushimi efyo lwaba, nomba naimwe nga mwakula mukale umfwila abafyashi – muleumfwa? E mukwai. Nga batila ilya ng'anda tayawama, wakana ninshi ukaba nga Mulenga uwaile kumfwa.

Well, this is how this story goes. When you grow up listen to your parents – do you hear? Yes sir. If they say that family is no good, you refuse, then you will be like Mulenga who went to death.

In the same story the chief admonishes Mulenga for failing to heed his parent's advice;

Kanshi elyo batampile ukulishe ing'oma isho na bantu balongana. Cinshi ca citika kwi sano? Abati awe Mulenga na londoka. Kanshi imfumu ya ebele Mulenga – e fundisho lyali po sana. Imfumu yalaeba Mulenga aiti – “wamona Mulenga ubutalami bobo bwalenga waya bwela kumfwa. Waile upa iciwa. Wiso obe uyo ekele na noko, bali kulangilile abanakashi ba kupa, nomba tawale fwaya.”

When they played the drums the people gathered. They wondered what had happened at the chief's place. They were told that Mulenga had returned. The chief gave Mulenga some advice and admonishments. He said to him, “Your stubbornness has brought the tribulations on you, your parents and the community. They had shown you girls but you refused them.”

Inshimi is a temporary construction in which a storyteller designs a conflict and by different narrative devices builds the story tension until a resolution is reached. The resolution often results in moral lesson, as shown in Table 3.4.

Table 3.4: Conflicts and morals from stories presented

Story	Conflict	Moral
1. Bwalya ne fiwa	Societal norms vs personal wishes	Materialism is dangerous
2. Mulenga ne ciwa	Parental guidance vs individual preference	Stubborn behaviour does not pay off
3. Kalulu ne nsofu	Evil vs good	Loyalty is important; love is stronger than hate (the love of the daughter overcomes the hate of the elephant father)
4. Umuntu wa ng'ongo	Conflict between a selfish husband and his wife	Honesty and selflessness are finally rewarded
5. Maikalangene fiwa	Evil vs good	Good prevails over evil
6. Bwalya na balume	Conflict between a bad husband and his wife	Honesty and integrity are important
7. Mukolo no tunko	Interaction with and conflict between the human world, wildlife and other worlds	Recalcitrance does not pay
8. Umwana wa mfumu	Challenge (conflict, competition) to win the hand of the chief's daughter Also the pitting of intelligence against intelligence which results in minor conflict between characters	Perseverance pays off
9. Umwanakashi no mulume no mwana	Conflict between a bad husband and the community	The community supports honesty and integrity
10. Umushimbe no lupanga	Conflict appearing when a young woman is cheated out of the god-given gift of a suitor	Triumph by perseverance
11. Nakulubantu umushimbe	Conflict between a bad woman and her adopted family because of her abusive language to the children	Malice is punished
12. Bena Katenya ne ciwa	Conflict between the evil iciwa and the people of Katenya resolved in the end by the people's triumph.	The meek shall inherit heaven (endure)
13. Bwalya ne mfumu	Conflict between Bwalya and the chief because of a decree barring women from bearing male children	Improper governance and the passing of undemocratic rules leads to collapse of communities
14. Bwalya na cembe	Conflict between the community norm and individual preferences: a conceited woman who refuses marriage with the local	Conceit can lead to impaired judgments

15. Lukwesa ne ciwa	Conflict between the community norm and individual preferences: a girl marrying a stranger who turns out to be <i>iciwa</i>	The good spirits are with the righteous
16. Chama ing'umba	Conflict between reality (Chama's barrenness) and community expectations	The humanity of the woman is superior to her motherhood
17. Ngosa ne ciwa na cula	Conflict of matter against spirit: Ngosa and Cula against the might of the malevolent spirit	Nothing is impossible with the right kind of help (spirit power)
18. Umuntu na mabungo	Conflict of selfish demands and those of a family	The father as breadwinner should share his profit with his family
19. Camena molu	Conflict when a mother cut off her child's legs in order to save the child from a decree of the chief	The impossible can happen under special conditions (belief/faith)
20. Makanga ya bene	Conflict between integrity and subterfuge	Dishonesty does not pay off

At times, a short and didactic sentence forms the final words of the concluding formula. It signals the end of the story, as apparent in the story of *Mulenga ne ciwa*. Most stories end in some sort of tragedy such as follows:

- Death resulting from conceit as seen in *Bwalya ne ciwa* story;
- Death resulting from deceit as in the *Makanga ya bene* story;
- Fruitless life as result of recalcitrance as in *Mulenga ne ciwa* story;
- Exclusion because on account of malice as in the story of *Nakulubantu umushimbe*;
- Ostracisation because of selfishness as exhibited by the father in the story of *Umuntu na mabungo*.

3.4.1e The closing formula

Inshimi ends with a closing phrase that is almost always the same, "*na kashimi kapela*". The end formula has slight variations depending on the storyteller and the community, but the meaning and message remain the same:²⁸ "and then the story ends". The closing phrase serves a purpose similar to that of the opening phrase, only now in reverse order. It signals to the participants that the world of a particular story has come to a close and, as this phrase remains the same for almost all *inshimi*, the participants are able to recognise and accept its disengaging function. In

²⁸ The following variations on the closing formula were found in the research data: *Kali kashimi kapela* (that which was the story, has ended), *then na kashimi kapela* (then the story, thus ends), *then na kashimi kacita shani? Kapela* (then the story does what? It ends) (see also Table 3.5).

fact, the closing and opening formulas are spoken out by all present. In certain cases, as in *Mukolo no tunko*, the teller adds an anecdote – admonishing or encouraging.

Table 3.5: Closing formulae

Story	Closing formula
1. Bwalya ne fiwa	Call: Then na kashimi kacita shani? (<i>then the story did what?</i>) Response: Kapela (<i>thus ended</i>)
2. Mulenga ne ciwa	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
3. Kalulu ne nsofu	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
4. Umuntu wa ng'ongo	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
5. Maikalange ne fiwa	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
6. Bwalya na balume	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
7. Mukolo no tunko	Call: Na kashimi kati? (<i>The story did what?</i>) Response: Kapela (<i>It ended</i>) Moral: Ifyo tabacita bane (<i>That is not done my friends</i>)
8. Umwana wa mfumu	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
9. Umwanakashi no mulume no mwana	Call: Na kashimi kati? (<i>The story did what?</i>) Response: Kapela (<i>It ended</i>).
10. Umushimbe no lupanga	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
11. Nakulubantu umushimbe	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
12. Bena Katenya ne ciwa	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
13. Bwalya ne mfumu	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
14. Bwalya na cembe	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
15. Lukwesa ne ciwa	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)

16. Chama ing'umba	Call: Pali kashimi (<i>The story that was</i>) Response: Kapela (<i>ended</i>)
17. Ngosa ne ciwa na cula	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
18. Umuntu ne mabungo	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
19. Camena amolu	Call: Kali kashimi (<i>And the story</i>) Response: Kapela (<i>thus ended</i>)
20. Makanga ya bene	Call: Na kashimi kati? (<i>The story did what?</i>) Response: Kapela (<i>It ended</i>) Moral: Ifyo tabacita bane (<i>That is not done, my friends</i>)

3.4.2 *Ukushimika inshimi: the telling of inshimi*

The telling of a story has two levels: the presentation of the overall story drama and the details of the techniques employed by the storyteller and the other participants. In this light, therefore, the following will be briefly discussed:

- *Inshimi* as communal memory;
- *Kashimika*: the storyteller;
- *Ifyo bashimika*: telling techniques.

The telling of *inshimi* has two groups of elements. Firstly, it is a cultural storehouse of community memory of traditional images²⁹ and plots. Secondly, it consists of the techniques used to bring out the images and plots in the telling. The following section will discuss the elements of the telling under three headings. In *inshimi* these elements and their groupings occur simultaneously, but for purposes of clarity of description they are grouped as follows under the headings listed above.

3.4.2a *Inshimi as communal memory*

When the Bemba community gathers together to listen to *inshimi*, the community enters into cultural communion, using oral forms of communication: language, song and dance combine as a vehicle for the purpose of sharing and transmitting knowledge. People who come together for the purpose of *inshimi* are revealed to themselves through the archetype of a particular story itself and through other archetypes within a given story. *Inshimi* brings a community together for a common goal. *Mukolo no tunko, utunko* (The malignant bird) represents an archetype of

²⁹ Cancel, 1981, pp. 49–50; Scheub, 1975, pp. 3–4.

imaginary malignant figures generally known as *ifiwa*. *Ngosa ne ciwa na cula*, *Mulenga ne ciwa* and *Bwalya ne fiwa* are the other *inshimi* in which we find *ifiwa*. Lessons include obedience, singing, sharing, and creativity that culminate in moral lessons, such as on:

- Social interaction;
- Honesty and integrity;
- *Ubuntu* (humaneness of the *Bantu* peoples);
- *Umucinshi* (civil and social order in the Bemba communities);
- General social acculturation.

Inshimi is reconstructed from a set of built-in memory networks of structures such that each *inshimi* draws the specific content from an already functioning mental set-up for *inshimi*. Every time the Bemba hear *inshimi*, they are reminded of the manner in which Bemba people organise and remember information. Thus *inshimi* helps in the development of memory and the cognitive domain. The perceived organisation of the cosmos is reiterated in the components of *inshimi* within the Bemba culture, within the community and within the individual. *Inshimi* elements confirm the community/cultural definition of order – *umucinshi*.³⁰ The *inshimi* structure that satisfies participants' expectations is understood to be true and sensible. The coherence of *inshimi* is determined by the structure of *inshimi*, which, in turn, is a reconstruction of a community/world view. *Inshimi* is the place where people are transported so as to learn and confirm their understanding of the universe. In *inshimi* fantasy is real, abstract is concrete and the concrete abstract.

The community understands that the content of *inshimi* is not to be literally interpreted, but to be appreciated in terms of its own reality. For example, the opening to *inshimi* reminds participants that *inshimi* represent their own truth (society's truth). Because of its archetypal nature, there is a more profound and real truth in *inshimi* than in the common reality of daily experience. For instance, in *Mukolo no tunko* unreality lies in the unreal *utunko* becoming agents of the

³⁰ Mary Frost defined *umucinshi* as the system of mores which constitute the basic values of the Bemba society. Mary Frost *Inshimi and imilumbe: structural expectations in Bemba oral imaginative performance*. Unpublished doctoral dissertation, University of Wisconsin, Madison, 1977.

destruction of the “rightful” owner of *impwa*³¹ patch. Those who have performed this story understand this reverse reality. According to the teller, Daines Mukuka,³² some of the participants present could be said to be unreasonably recalcitrant.

The characters in *inshimi* articulate individual and community feelings and aspirations. In this way *inshimi* then becomes the vehicle for finding success, justice, happiness, knowledge, health and, generally, a good and meaningful life. Goals are defined through attitudes about the particular, such as attitudes towards justice or love or beauty. In *inshimi* the individual is able to face up to his/her inner being. This is the kind of process that is referred to by Jung as individuation.³³ Archetypes represent a remarkable level of awareness. Archetypes (such as those in the list below) in *inshimi* become tools for expansion and extension of human knowing and human awareness. In *inshimi* the community is in the story, and the truth of *inshimi* lives in all participants at least for the duration of *inshimi*.

Table 3.6: List of archetypes

Type of archetype	Example from current stories
Hero	The young brother in <i>Bwalya ne ciwa</i>
Mentor	Nakakonkote in the story of <i>Mulenga ne ciwa</i>
Shape shifter	Bacisanguka in the story of <i>Bwalya ne fiwa</i>
Trickster	Maikalange in <i>Maikalange ne fiwa</i>
Threshold guardian	The spirit guardian of the sacred place in <i>Chama ing'umba</i>

A created state of disequilibria is important to the structure of stories. The basic conflict and resolution is generally simple: an obstacle comes between the central character and a desired object. One of the following scenarios is frequently found:

- Steep conditions lie in the way of marriage to a beautiful woman in the community as in the story of *Umwana wa mfumu*;
- Conceit in a woman prevents finding the right marriage partner or results in marrying *iciwa*, like in the stories of *Bwalya ne fiwa*, *Mulenga ne fiwa*, *Bwalya na cembe*, *Ngosa ne ciwa* and *Ngosa ne ciwa na cula*;

³¹ *Impwa*: bitter tasting pepper-like local vegetable.

³² Personal communication with Daines Mukuka from Sofiti Katongo village, 20 October 2002.

³³ Carl-Gustav Jung, *Man and his symbols*. London: Pan Books, 1978.

- Peer ridicule because an individual does not fit into the norms of society, e.g. a woman who cannot bear children, like in the story of *Chama*.
- Deceit between a couple, as in the stories *Bwalya na balume*, *Umwanakashi no mulume no mwana* and *Umntu ne ng'ongo*.
- Loyalty as demonstrated by *Kalulu's* wife in the story of *Kalulu ne nsofu*.

The stories on similar subjects seem to vary in the telling or narrative technique and this can be attributed to several of the following factors of acculturation: time, place and age.

With time, influences from outside the communities, such as Western media, have influenced the materials of *inshimi*. Evidence of this is found in several stories, such as when the storyteller uses the English expression “good” to acknowledge answers from the both stories of *Mulenga ne ciwa* and *Kalulu ne nsofu*. Other references of time-related acculturation include mentioning Western instruments and people such as banjo in the story of *Maikalange*, the pope in *Bwalya na cembe* and electricity in *Nakulubantu umushimbe*. Place also seems to be a factor as similar stories were told in the three communities but with variations influenced by the place and its people and environment.

The age of a teller seems to be another factor, as similar stories told by storytellers from different age groups seemed to vary in duration and complexity. This is evidenced by the stories which were told by both Chilufya and her grandmother, Rosaria Ng'andu. Chilufya told the story of *Lukwesa ne ciwa*, while her grandmother Rosaria Ng'andu told the story of *Ngosa ne ciwa na cula*. The two stories are essentially the same, differing mainly in the number of the main characters and the songs used. The protagonists in *Lukwesa ne ciwa* are basically two while those in *Ngosa ne ciwa na cula* are three. The addition of the character *cula* (frog) to the story told by the grandmother adds to the intricacy of the plot. In comparing the two songs employed in the two stories, the rhythms also seem to differ in level of complexity. The song in *Ngosa ne ciwa* has rhythmic figures, which give a syncopated feeling when analysed from a Western musical perspective. In short, the song is more complex than the song in *Lukwesa ne ciwa*. The song of *Ngosa ne ciwa* opens with

three crotchets in a compound duple metre (three crotchets in the time of two dotted crotchets).

3.4.2b *Kashimika*: the storyteller

The storyteller is an important part of storytelling. There seemed to be no specific people known as storytellers in the three communities (Ng'andu, Sofiti Katongo villages and Mungwi Township). As stated earlier, all the people tell stories; some may be better tellers and older women are the natural tellers of Bemba community-chosen *inshimi*. When one attributes leadership qualities to a storyteller, one should also be aware of the fact that certain personal and musical skills, as well as techniques, are needed for a successful performance. The teller needs to know how to use language, her/his body and voice and s/he, above all, must possess a good measure of imagination. The group at Mungwi Township was composed of two adults and a group of primary school children. Some background details of the storytellers appear in the following table:

Table 3.7: Storytellers

Name of storyteller	Title of story	Age grade	Gender	Community
1. Chilufya Mutale	Lukwesa ne ciwa	Teenager (15)	Female	Ng'andu
2. Chiti Rosaria Bwalya Ng'andu	Ngosa ne ciwa na cula	Adult (80)	Female	Ng'andu
3. Protasio Fwambo	Umuntu na mabungo	Adult (65)	Male	Ng'andu
4. Rosemary Musonda Malunga*	Bwalya ne ciwa Umuntu ne ng'ongo	Adult (43)	Female	Mungwi
5. Mathews L. Mwango*	Mulenga ne ciwa Kalulu ne nsofu	Adult (70)	Male	Mungwi
6. Kasuba Beauty Mwanda-bala	Maikalange ne fiwa	Teenager (11)	Female	Mungwi
7. Rose Kapungu	Bwalya na balume	Teenager (14)	Female	Mungwi
8. Kennedy Bwalya	Umwana wa mfumu	Teenager (14)	Male	Mungwi
9. Gladys Chewa	Umwanakashi no mulume no mwana	Teenager (12)	Female	Mungwi
10. Chileshe Mubanga	Umushimbe no lupanga	Teenager (13)	Male	Mungwi
11. Mercy Malata	Nakulubantu umushimbe	Teenager (14)	Female	Mungwi
12. Dorothy Chomba	Bena Katenya ne ciwa	Teenager (12)	Female	Mungwi
13. Ivor Mutale	Bwalya ne mfumu	Teenager (12)	Male	Mungwi

14. Dainess Mukuka*	Mukolo no tunko Makanga ya bene	Adult (27)	Female	Sofiti Katongo
15. Grace Mushika-nyimbo	Bwalya na cembe	Adult (28)	Female	Sofiti Katongo
16. Lwisa Mukuka	Chama ing'umba	Adult (55)	Female	Sofiti Katongo
17. Anna Chiluba	Camena molu	Adult (52)	Female	Sofiti Katongo

* Storytellers who told more than one story.

The storytellers were members of the three communities chosen. There were no designated storytellers among participants in this study and people of all age groups and both genders told *inshimi*, albeit some better than others. This is not to say that the communities did not recognise this talent. The Ng'andu community made special reference to Mr. Fwambo as a good teller.

The storyteller should command skill in the use of poetic language in order to evoke images. The sound of the language is central to this evocation and is connected to the ability to sing. In fact, the teller should “sing” the story. The skill to use the body and other physical surroundings is just as important. The magic lies in the use of poetic language, body and imagination to evoke mood and feelings. The teller must combine language and physical surrounding to bring out his/her imagined/real image.

3.4.2c *Ifyo bashimika*: telling techniques

One of the greatest tools of storytelling is the expandable core image – the song. The song underscores and summarises the major image of a story. It facilitates audience participation and provides a mnemonic device for the community to learn the elements of a culture. The song also provides aesthetic linkages between the people and other objects found in the story. Apart from the thematic and structural roles that a song plays, it reveals, rather than states, the feelings of characters without an extensive analysis or a description. The text of the song in the story of *Chama ing'umba* is a summary of the issues addressed in the story. The other important function of the song is that it is a musical example/genre that presents all that is music in the cultural context of the story. The song further organises the rhythm of the story through its repetition and variation.

Other techniques, such as the use of intensifiers, are also used in the performance. These comprise words, sounds and onomatopoeia, such as:

- Words: *then*, *mukwai* – found in almost all the stories studied; *then* and *mukwai* have no specific meanings. They are used to indicate change of direction or pace in the telling. Participants will be able to understand the usage though they cannot attach a specific meaning to these words and others like them. These two words are very significant as they are found in almost all *inshimi*. See the glossary of terms in Appendix B.
- Sounds: *puku puku*; *mbi mbi mbi*; *pa*. *Puku puku* represents a shaking sound made by *ifiwa* when changing from one form to another in the story of *Bwalya ne fiwa*. *Mbi* is also found in same story. It is the sound that the drum makes when played. *Pa* is the sound of the drum when struck in a particular manner (demonstrated by the teller) in the same story.
- Onomatopoeia: *bili bili*. These words are onomatopoeic for both pitch and rhythm. Another example, *sankilili*, is found in the song of the story of *Bacisanguka*. It represents a melodic onomatopoeia:



- Chants: *ndye uyu – talanona*; this particular chant is from the story of *Lukwesa ne fiwa*, but it occurs in many stories, with some variation. It functions as an intensifier as well as a mnemonic and onomatopoeic expression for melodic as well as rhythmic structures.

In addition to the above devices, the voice is ingeniously employed to propel the story and keep the participants transfixed. Rosemary Malunga achieves this in the story of *Bwalya ne fiwa* by the way in which she uses sound effects to describe the drum sounds such as “mba”, “pya” and “mpa”. She also achieves the imaginary flight of the drum through a whistling sound effect similar to that of a flying aeroplane or rocket. The use of voice dynamics is another practice that was observed to have an impact on the performances. In comparing the voice volume levels of Gladys Chewie and Kasuba Beauty Mwandabala it is evident that Beauty told a morally ingenious story but Gladys had more command of her audience through her strong voice

projection. The speed and rhythm³⁴ of the telling affects audience engagement as observed between the male (Mathews Mwango) and female (Rosemary Malunga) teller at Mungwi, where Mwango's style was laborious and therefore lost the attention of the children at several points in the story, while the animated and fast moving style of Malunga captured audience attention and participation. The quality of voice also affected the telling: a case in point is when we compare the long story *Umwana wa mfumu* told by Kennedy Bwalya and the story of *Ngosa ne ciwa na cula* told by Rosaria Chiti Ng'andu. The long story lacked creative content but the teller had a strong voice, which coerced the participation of the audience. In the second story the telling voice was soft and less coercive; the story mainly survived because of its exciting content and the physical appearance of the teller (the teller, being grandmother to the participants, had the physical as well as voice presence which commanded attention).

3.4.3 *Uko bashimikila: the setting of inshimi*

There are two aspects to the setting of *inshimi*: the place where the events take place in the story and the venue where the story is being performed. The story place is the imaginary location where events of the story are set. The venue is where the storytelling currently occurs.

3.4.3a The story place

The setting of *inshimi*, even though it might only be an imaginary one, establishes a place that is similar to the venue where the story is being told. The participants can relate to it as it depicts the local conditions. In fact, out of the 20 stories in this study, 17 of them open the development section of the story in the setting of an *umushi* – a village. This is reflective of the fact that the stories were collected in a rural setting. The setting and audience usually are stable and the storyteller is aware of the needs and capabilities of her audience.

3.4.3b The venue of the telling

The venue for the telling usually is the homestead of an elderly woman, or the compound of the grandparents, depending on weather conditions. The children about to go to bed would request stories, usually from the grandmother. *Inshimi*,

³⁴ The rhythm of the story here refers to both the overall interplay between the narrative and the song and also the segmentations created by telling devices such as repetition and imitation.

furthermore, usually take place in the evening when all the day's work has come to an end and the evening meals and chores are over. In fact, it is said in Bemba lore that, if you tell *inshimi* during the day, your father will turn into *mukolwe* (a cockerel). The venues presented below were contrived and the stories were told during the day for recording purposes, which means stories were told twice or thrice in order to capture both the natural environment and the appropriate recording circumstances. The sessions that were observed in the evenings were audio taped and recorded through written notes. Nevertheless, the following pictured venues are representative of the venues in the three fieldwork sites:

Plate 3.1 Rosemary Musonda Malunga and children at Mungwi Township



This setting was outside the home of Rosemary Musonda Malunga in Mungwi Township. She told two *inshimi*:

- *Umntu wa ng'ongo*
- *Bwalya ne ciwa*

Plate 3.2: Protasio Fwambo and children at Ng'andu Village



This picture shows two of the storytellers: Protasio Fwambo, who told the story of *Umntu na mabungo*, and Maria Pepala, who told *kamucelele*.

Plate 3.3: Storytellers at Sofiti Katongo village community



A gathering of some of the people of Sofiti Katongo village where the following told *inshimi*:

- Dainess Mukuka, who told *Mukolo no tunko*
- Grace Mushikanyimbo, who told *Bwalya na cembe*
- Anna Chiluba, who told *Camena molu*
- Lwisa Mukuka, who told *Chama ing'umba*.

3.4.4. The devices of *inshimi*

Inshimi utilises several materials in its realisation. Significant among these materials are myth, song and metaphor. The many mythical images in the oral traditions of the Bemba community are the essential starting materials for *inshimi*. These materials are carried forward through the narrative and music (the melody and rhythm of the story) and reach resolution in the creation of a metaphor. Scheub describes the situation as follows:

A musical form of masking occurs, as the storyteller, with body, voice and resultant image, brings the images into harmonious linkage, a relationship achieved not with the didactic tools of preachers but with the mesmerizing murmurs of musicians. At this point, then, the storyteller having isolated and externalized the images, tied the emotions of the members of the audience to those images themselves and then to the images in tandem, that the possibilities for metaphor become manifest. Myth is in the images, music in the connections, the result is metaphor.³⁵

The Collins Concise Dictionary³⁶ describes metaphor as a “figure of speech in which a term is transferred to something it does not literally apply to” and, stated in another way, it is a word or phrase used in an imaginative way to describe somebody or something else, in order to show that the two things have the same qualities and to make the description more powerful. More generally, a metaphor describes a first subject as being equal to a second subject in some way. In these stories, there is a prevalence of myths about *iciwa* (*ifiwa*) as the negative protagonist often creating the necessary disequilibrium. A metaphor found in most of these stories is that of the human represented in animal form. There also are metaphors of the transformers who were humans sometimes becoming malignant spirits (*ifiwa*). The myths and the metaphors are enhanced through the song texts.

³⁵ Harold Scheub, *The poem in the story*. Madison: The University of Wisconsin Press, 2002, p. 203.

³⁶ Lorna Knight *et al.* (eds), *Collins concise dictionary and thesaurus*. Glasgow: HarperCollins, 1991, p. 470.

3.4.5 *Ulwimbo* (Song) in *inshimi*

Chapter four is dedicated to the presentation and discussion of song. It is discussed here only to complete the picture of *inshimi*. According to Frost,³⁷ the song has three main functions in *inshimi*. It highlights, underlines, underscores and summarises the major action of *inshimi*; it facilitates audience participation and provides a pleasant mnemonic device for children to learn the elements of *umucinshi*³⁸ and it provides aesthetic linkages between the people and other objects found in the story. She describes it thus:

The song is crucial to the performance as it links the various characters and actions of the performance and through repetition of the song the performer moves conflict to a resolution. ...The song provides compressed meaning as well.

Scheub,³⁹ writing in a similar vein about a *Xhosa* practice, says:

Apart from their high structural value (i.e. their value as *core-clichés*), songs are included in the inherited tradition because they frequently serve central thematic functions in *ntsomi* performances. [...] Since a fundamental principle of *ntsomi* formation requires that actions be revealed rather than stated, the songs, rendered at critical moments, reveal the feelings of the characters without the necessity of analytical or descriptive statement.

As stated earlier, the song in *Mukolo no tunko* gives a warning about the fruits of defiance. It is a confusing sort of lesson as the defiance of the old woman seems justified because she is defending her produce from destruction. One has to look deeper to understand that recalcitrance is abhorred by these communities. The song, in this case, is the key to the object of the story.

3.4.5a Significance of the song

There are two levels of music in *inshimi*: the story itself can be seen as music and the song as the obvious music. This section deals with the song as the major development device of the story. Since the song has special significance to this study, it will be discussed and analysed further in Chapter four. Here it will only be discussed with regard to its role as the leading developmental device for *inshimi* and its elements will only be briefly stated. The song in *inshimi* plays a central role as the central device for the development of the story. The song, in a way, acts as the story. It is a microcosm of the story. The music is sung and accompanied by clapping. The

³⁷ Frost, 1977, pp. 36–37.

³⁸ Bemba system of mores.

³⁹ Scheub, 1975, p. 50.

clapping is designed to bring out the beat and *umukonkonsho*,⁴⁰ but a regular pulse can also be clapped at the same time. Drumming and dancing may be introduced, depending on the dynamics of the moment and the participants. Everyone present is expected to participate in the telling of the story, especially in the performing of the song. In general, *inshimi* carry didactic messages about *imiteto* – the mores of the Bemba community. The songs are a soundscape – a sound canvas upon which the emotive narrative images are painted by the storyteller and interpreted collectively and individually by all participants. The soundscape is important because it draws the participants from ordinary living into this temporary state of the story. The message of the *Mukolo bwela bwela* song specifically is a plea for temperance, while that of *Mpungu malela* song is a re-emphasis of the sadness Lukwesa feels as a result of her experience and current story situation. The phrase *mpungu malela* invokes a floating other-worldliness – a disconnectedness.

3.4.5b Repetitions of the song

The song in *inshimi* usually marks a major action, entry of a character and change of direction, or mood of the story. Apart from the song *Mukolo bwela bwela* from the story *Mukolo no tunko*, all the songs are repeated at least three times, with an average of three times per story. Table 3.8 reflects the frequency of song repetitions.

⁴⁰ A fundamental rhythm pattern. In this type of music it is often the result of two or more metrically different rhythm patterns that are performed at the same time. This was confirmed by Mwesa Mapoma in personal communications in June 2003.

Table 3.8: Frequency of repetition of songs

Title of story	Number of times a song was performed
Bwalya ne fiwa	4
Mulenga ne ciwa	Song 1 (7 times) Song 2 (2 times)
Kalulu ne nsofu	4
Umntu wa ng'ongo	6
Maikalange ne fiwa	4
Bwalya na balume	6
Mukolo no tunko	1
Umwana wa mfumu	17
Umwanakashi no mulume no mwana	3
Umushimbe no lupanga	5
Nakulubantu umushimbe	Song 1 (3 times) Song 2 (6 times)
Bena Katenya ne ciwa	3
Bwalya ne mfumu	7
Bwalya na cembe	4
Lukwesa ne ciwa	4
Chama ing'umba	3
Ngosa ne ciwa na cula	3
Umntu na mabungo	2
Camena amolu	4
Makanga ya bene	Song 1 (3 times) Song 2 (2 times)
Average of repetitions:	4 times without Umwana wa mfumu; 4.5 with Umwana wa mfumu

The song *Chama ing'umba* is repeated four times (in other words sung five times). Each of the repeats marks an action by the spirit as in imprisoning or releasing one of the captives. The final singing of the song leads to the release of all the captives and the resolution of the conflict, and ends the story.

The story *Umwana wa mfumu* has the highest number of repetitions (16). Each repeat marks the entry of a different character representing a part of *bwina nama* (the animal world). Since the animal world is vast, the story is comparatively long so as to accommodate the many different animals. In contrast, the song *Mukolo bwela bwela* is performed only once in the story of *Mukolo no tunko*, even though it is obvious that the song can be repeated, thus expanding the story. *Mukolo no tunko* was the first story to be told at the particular session and it could be that the teller was not sure of the parameters for the performance.

There are two stories with more than one song. In the first one, *Nakulubantu umushimbe*, the reason for the use of two songs seems to be to demarcate two areas of the story. The first section and its song (*Bana bantangalu*) deal with the evil machinations of the woman while the second song (*Mulenga nsungamina*) indicates liberation from the mental yoke imposed on the children by the woman. The songs are used in this case to shift the mood and direction of the performance.

From the above discussion it is clear that the number of repetitions is closely related to the overall structure of *inshimi*. A song repetition underscores:

- A major action; and/or
- The entry of a character; and/or
- The change of direction or mood of the story;
- Unity between the different sections.

3.4.5c Length of the song

The song is used differently in each of the stories and the length of the repeated song ranges from 6 to 79 seconds duration at each repetition as the following table shows:

Table 3.9: Length of song repetitions

	Number of performances of the songs																
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
<i>Bwalya ne</i>	66	13	16	22	10												
<i>Mulenga ne ciwa</i>	24	60	21	23	23	20	62	24	65	61							
<i>Kalulu ne nsofu</i>	25	26	13	28													
<i>Umntu wa ng'ongo</i>	64	65	26	36	10												
<i>Maikalange ne fiwa</i>	10	9	10	10													
<i>Bwalya na balume</i>	45	46	45	42	45												
<i>Umwana wa mfumu</i>	21	21	21	21	20	17	21	21	21	20	21	20	21	19	20	19	20
<i>Umwakashi no mulume no mwana</i>	78	75	63														
<i>Umushimbe no lupanga</i>	20	24	20	23	20												
<i>Nakulubantu umushimbe</i>	15	25	15	24	25	30	30	30									
<i>Bena Katenya ne ciwa</i>	6	7	6	7													
<i>Bwalya ne mfumu</i>	21	23	23	21	21	22	22	21									
<i>Bwalya na cembe</i>	29	30	30														
<i>Mukolo no tunko</i>	28	5															
<i>Makanga ya bene</i>	23	18	17	23	23												
<i>Chama ing'umba</i>	12	15	15	15													
<i>Camena molu</i>	26	24	25	25													
<i>Umntu na mabungo</i>	22	15	12	20													
<i>Lukwesa ne ciwa</i>	18	18	18	18													
<i>Ngosa ne ciwa</i>	31	31	31	79													
Total:	589	550	426	436	192	92	134	95	85	81	20	20	20	20	20	19	20
Average:	29.45	27.5	22.42	24.22	21.33	23	33.5	23.75	42.5	40.5	20	20	20	20	20	19	20

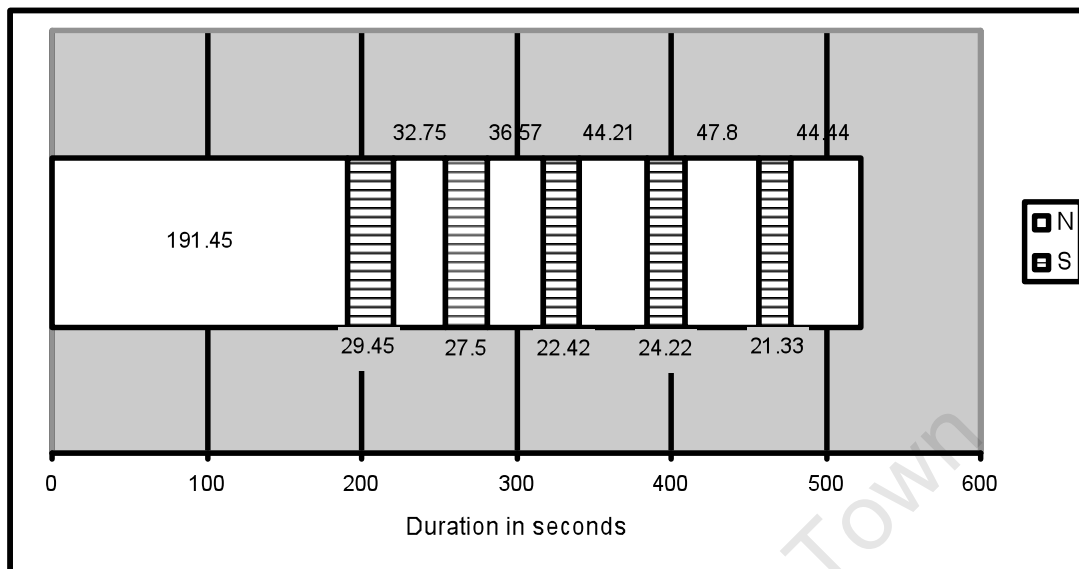
The average duration of the repetition of each song is 25.1 seconds. All the songs are repeated at least once, except for *Mukolo no tunko*, with *Umwana wa mfumu* possessing the most repeats (17). The repetitions, which show huge discrepancies, such as the fourth singing in *Umntu wa ng'ongo*, can be attributed to brief interruptions (correcting or encouraging comments) by the teller to the other participants.

The length and repetition of a song has significance for the telling in the following ways:

- *Umwakashi no mulume mo mwana* uses the song as an extension and completion of the narrative;

- *Umwana ne mfumu* uses the song mainly to break the monotony of a lengthy narrative.

Fig. 3.4 Relationship between narration and song



This table represents story performances that include up to five repetitions of the song only. Five is used because it includes most of the stories. The duration of a song generally decreases with each repetition and this can be attributed to the following factors:

- With each performance the participants gain more knowledge and confidence and therefore no time is wasted through actions such as cueing;
- The gained expertise translates into an increase in the performance tempo of the song.

The decrease in song duration inversely affects the length of subsequent narrations.

Table 3.10: Overall narration versus overall singing: an average

Name of story	Song duration	Narrative duration
Bwalya ne fiwa	127	617
Mulenga ne ciwa	383	1119
Kalulu ne nsofu	92	498
Umuntu wa ng'ongo	201	718
Maikalange ne fiwa	46	434
Bwalya na balume	223	415
Mukolo no tunko	33	78
Umwana wa mfumu	235	739
Umwanakashi no mulume no mwana	216	170
Umushimbe no lupanga	107	338
Nakulubantu umushimbe	194	331
Bena Katenya ne ciwa	26	421
Bwalya ne mfumu	174	141
Bwalya na cembe	89	400
Lukwesa ne ciwa	72	347
Chama ing'umba	57	257
Ngosa ne ciwa na cula	172	257
Umuntu na mabungo	69	128
Camena amolu	100	393
Makanga ya bene	94	142
Total	2110	7943
Average	258	756

This table shows that the *inshimi* performances on the average comprise 75% narrative and 25% song.

3.5. Overarching conceptual framework of *inshimi*

The story employs narrative, dance and song and all other human actions to produce a metaphor. Scheub has observed that “stories like music consist of melody and rhythm, the essence of poetry”.⁴¹

⁴¹ Scheub, 2002, p. 203.

3.5.1 The narrative of *inshimi*

The narrative is the melodic line of the story. Its movement from conflict to resolution has many sub-conflicts and sub-resolutions, but keeps everything moving along from the opening to the closing formula. The linear function of the narrative results in two kinds of imagery, the real-life and the mythic images.⁴² When viewed on the surface level, the narrative organises emotions and links them to a moral or message. Bemba is a tonal language with two basic tones, high and low. As with most *Bantu* languages, tone (a pitch) is an important functional marker in Bemba, signalling semantic distinctions between words.

3.5.2 The song of *inshimi*

Inshimi uses the song (music) as the major developmental device, but the story itself can be said to be music because it behaves like music when viewed in its totality. The narrative line behaves as a melody of music which is organised in time by a set pattern on song entries. The song entries break up the narrative, creating an overall pattern which is the rhythm of the story. At each entry, the song either introduces a new mythic image or propels the previous one forward. As mentioned earlier, songs are usually repeated when used in storytelling. The frequency of repetitions range from 2 to 16 times, as in the current collection of performed stories. In the story of *Umwana wa mfumu*, this is very evident as the song is repeated 16 times. When feelings are organised patterns with narrative as the story melody and the song as the story rhythm, the story becomes music.

3.5.3 The dance of *inshimi*

The storyteller moves and gestures. At times, much of the body moves and at other times there is just a head nodding or a hand gesturing. The audience moves in sympathy. These movements together and connected to the narrative and the music form the dance of *inshimi*. In some cases, this dance may become manifest with either the storyteller or the audience or both dancing the story melody and rhythm. In a similar vein, Scheub writes thus “The human body, in its relationship with other human bodies, can become a metaphor, and, in the process, can also become the poem in the story”.⁴³

⁴² Scheub, 2002, p. 202.

⁴³ Scheub, 2002, p. 81.

3.5.4 The human intra- and inter-action of *inshimi*⁴⁴

When a community meets for storytelling, they enter into a communal as well as individual process of discovery. Not only do they relate to each other by participating in the performance, but the participation in the performance helps to reveal something of their inner being to their individual selves. The storyteller has a good grasp of the collective as well as individual histories of the participants. The participants also have an idea of their collective knowledge and skills. An individual may have specific story content that is not known to others, but all participants in *inshimi* have a role to play in bringing a story into reality. In *inshimi*, the participants know what to do, they know why they do it and they know the outcome. The telling of *inshimi* is constrained by conventions that make the story sensible and that allow all to participate in the story-making, using features they know and identify as *inshimi*. There are many ways through which participation is realised, but in particular through ritualistic, spontaneous, and personal response.

3.6 Summary and conclusions

This chapter has described *inshimi* through outlining its components. In so doing it has uncovered potentialities and implications of this practice as a tool for education in general and musical arts education in particular. As mentioned earlier in the background to this study, it has been established that a problem exists in bridging informal/intuitive/indigenous knowledge, gained mainly in childhood and from home environments, and formal/school/global knowledge, which is gained later, mainly through the education system.

Inshimi organises learning and teaching in the story form model, which uses the Binary Opposites Approach⁴⁵ and is holistic. This approach has room to incorporate the present Assembly Line Model⁴⁶ with its dominant known-to-unknown approach. *Inshimi* allows for deep understanding by letting the mind grasp the total picture and only eventually and gradually breaking it into its component parts. In *inshimi*, there is

⁴⁴ The prefix “intra” means action within oneself, with “inter” meaning action among two or more people.

⁴⁵ In critical theory, a binary opposition is a pair of theoretical opposites, often organised in a hierarchy. In structuralism, the binary opposition is thought to be a powerful tool to explain the fundamental structure of human thought, culture, and language: Kieran Egan, *Primary understanding*. New York: Routledge, Chapman & Hall, 1988, pp. 8, 15–16, 26–28.

⁴⁶ Egan, pp. 33–38. This is the traditional education model by which learners are processed in a manner similar to the assembly line of a machine work shop.

embedded an organic approach that draws on principles of learning that use and stimulate imagination. This seems to be the natural way of learning and teaching. Learning and teaching musical arts through *inshimi* has been a practice of the Bemba people that could be extended and developed for use in the schools of Zambia, Africa and the world. Storytelling is universal and therefore a natural solution, not only for Bemba education, but for the world to learn and teach what is deemed important – in this case musical arts. *Inshimi* is an art form through which the Bemba people project and absorb mental and emotional images of itself as a community, using narrative, song and dance, matching the story content with the needs of the community and the environment.

A story is a structural abstraction inculcated through repetition into human memory. It is a way of thinking, an organiser of information and ideas, the soul of a culture, and the mythic and metaphoric consciousness of a people. It is a prehistoric and historic thread of human awareness, a way in which all can know, remember and understand. *Inshimi* is a mirror that shows the Bemba community the truth about itself. Through *inshimi* the community transcends the experiences of daily living and finds out individually about the enduring spirit that rises above the little events of the community's existence. In *inshimi* the Bemba people embrace their humanity, because while in it they can accept pain, find justice and experience victory. *Inshimi* can be summarised as:

- A vehicle for the learning and teaching of an array of concepts and subjects in the life of a community;
- A representation of the community's shared cosmology or a model for the manner in which the universe works;
- A framework or structure in which stories happen, designed to keep participants safe from both real-time and story-time consequences by fashioning the experience in a sort of game and in this way fostering creativity;
- An organiser and storehouse for information and, among other things, *Inshimi* seeks to remember the outline of itself.

It is suggested that the characteristics contained in *inshimi* are also found in its music. It is also suggested that the practice of the music of *inshimi* functions in the same way as *inshimi* on a microcosmic level. It is further suggested that the chapter

has uncovered potentialities of this practice as a tool for education in general and musical arts education in particular.

Bemba *inshimi* practices, like other Bemba traditional musical practices, function within the cultural norms of the community. The songs in *inshimi* present the basic fundamentals of Bemba musical arts practice and emphasise the rhythmic basis of the musical arts. In its simplicity, the music of *inshimi* reveals the elemental structures. The pulse, beat, melody, form and other elements are laid bare. Songs like these have been used outside *inshimi* and hold promise as musicological resource material.

The following description by Cancel⁴⁷ of the acquisition of *inshimi* skills and concepts contains the sub-Saharan African philosophy and approach to education in general and musical arts education in particular:

All performers learn by watching and participating in narrative sessions. Many evenings, from childhood to adolescence, are spent at home, listening to relatives and friends performing. Plots, images and the techniques of composing narratives are observed, attempted and refined in a congenial atmosphere of constructive commentary.

⁴⁷ Cancel, 1981, p. 52.

Chapter four

***Ulwimbo* (song): the ‘music’ of the story**

4.1 Introduction: *Inyimbo sha munshimi*: songs of *inshimi*

Ulwimbo (song) in many ways reflects important core aspects of *ulushimi* (a story, singular). It was indicated in Chapter three that a story as a whole can be conceptualised as ‘music’. Similarly the song can be seen as ‘story’. In the context of *ulushimi*, *Ulwimbo* (song: *ulwimbo* singular, *inyimbo* plural) presents a microcosmic image of the story and the practice of storytelling. Apart from its microcosmic relationship with the story, the song crystallises the main image of the story. One could argue that, metaphorically, the song then becomes the story.

This chapter presents the analysis of 22 songs from 20 music stories (two stories had two songs each). Seven ways of organising the data emerged during the analysis process. These are presented below as categories intrinsic to *inyimbo*:

- Category 1: Structural organisation;
- Category 2: Time organisation;
- Category 3: Tonal organisation;
- Category 4: Timbre and texture;
- Category 5: Word-tone relationship;
- Category 6: Performance practice;
- Category 7: Song-dance relationship.

Each category with its subcategories will be discussed. The chapter ends with a short discussion of the importance of *inshimi* within indigenous Bemba musical arts practices as a whole.

4.2 Structural organisation

Inyimbo are generally in the call-and-response form, but six variations of this form have emerged from the songs of the stories collected for this study. Some of these songs could belong to two or more of these categories of variation, but the six variations will be discussed separately.

A transcription and a text translation of the music are presented, followed by brief discussions of the structural characteristics.

The most common form in the music of sub-Saharan Africa consists of a repeated pattern or varied call by the leader, answered by a fixed choral response. Anku's reference to the Akan, Ewe and Ga from Ghana can also be applied to the Bemba from Zambia:

Call and response techniques are essentially a learned behaviour deeply rooted in the oral traditions of many traditions of African people.¹

The format is also influenced by the nature and context of the performance. The variation in the form depends on an understanding negotiated by the storytellers and other participants. This communal creative force here is similar to the communal composition techniques as described by Agawu² and Anku³ when they separately give account of similar composing activities among the Ewe communities. The story and the song archetypes are communally held but the immediate content and performance structure belong to the discretion of the teller and all the participants. An example of this practice can be found in the stories of *Bwalya na balume*⁴ and *Umwanakashi no mulume no mwana*,⁵ where the story archetype essentially remains the same, but the characters and the song are changed to suit each story's current telling situation. The major change mainly occurs in the song's 'music', while the meaning of the text remains much the same.

Improvisation also contributes to the variants of the call-and-response format. Writing on principles of form in improvisation, Kongo and Robinson state that:

Macrostructures resemble and contrast with microstructures. They are often characterised by a concise part form, commonly with a responsorial overall design.⁶

¹ Mitchel Strumpf, William Anku, Kondwani Phwandaphwanda and Ncebakazi Mnukwana, "Oral composition" in *Musical arts in Africa: theory, practice and education*, edited by Anri Herbst, Meki Nzewi and Kofi Agawu. Pretoria: University of South Africa, 2003, pp. 131–135.

² Kofi Agawu, "Defining and interpreting African music" in *Musical arts in Africa: theory, practice and education*, edited by Anri Herbst, Meki Nzewi and Kofi Agawu. Pretoria: University of South Africa, 2003, pp. 2003, pp. 4–6.

³ Strumpf *et al.*, 2003, pp. 131–132.

⁴ *Bwalya na balume*: DVD-CD, 6 (Video). Please note that all video clips and midi files on the appended DVD-CD should be opened in Windows Media Player, using the "Open folder to view files" function.

⁵ *Umwanakashi no mulume no mwana*: DVD-CD, 9 (Video)

⁶ Zabana Kongo and Jeffrey Robinson, "Improvisation" in *Musical arts in Africa: theory, practice and education*, edited by Herbst *et al.* Pretoria: University of South Africa, 2003, p. 100.

The following table presents the structural organisation of the six subcategories:

Table 4.1: Variations of structural organisation

Call-and-response: subcategories	Number of songs	Name of songs
1. Solo with repeated call and response	2	<i>Kalubalalilo</i> and <i>Cisompola cisompo</i> .
2. Short call with repeated longer response	8	<i>Bukwe e</i> ; <i>Ya malenga malenga</i> ; <i>Mwana ciwa</i> ; <i>Tata mona</i> ; <i>Muka Eleni</i> ; <i>Ku kufula amata</i> ; <i>Tusheni fifyo</i> and <i>Ntwale Ngosa</i>
3. Repeated call and repeated response	2	<i>Mukolo bwela bwela</i> ; <i>Mayo sumina</i>
4. Solo introduction followed by call and response	2	<i>Camena amolu</i> and <i>Teng'ongo yandi</i>
5. Long solo call and short call response	3	<i>Makanga yabene</i> , <i>Mulenga nsungamina</i> ; <i>Mpungu malela</i>
6. Changing solo and response	5	<i>Cama wesu</i> ; <i>Kumbolo</i> ; <i>Tembwe</i> ; <i>Shamupanga</i> ; <i>Buya nama</i>

4.2.1 Solo with repeated call and response

*Kalubalalilo*⁷ has been chosen as an example of this type of *inshimi* song. Songs in this category are performed in a format where the teller performs a solo introduction, followed by a repeated interchange between the call by the teller and the response by all participants. The call is repeated with variation, which can mainly be attributed to the changing text. The song also acts as an extension to the telling of the story in that the text completes or complements the narrative message of the song.

Fig. 4.1: Notation, text and structure of *Kalubalalilo*

The figure displays the musical notation for the song *Kalubalalilo*, organized into five staves. Each staff includes a melodic line in treble clef and corresponding lyrics below it. Brackets above the staves indicate the structure of the call and response sections.

- Staff 1:** Labeled "Call". The melody starts with a half note, followed by quarter notes. Lyrics: Ka - lu - ba - la - li - lo, ka - lu - ba - la - li - lo, li - lo, li - lo, li - lo, li - lo.
- Staff 2:** Labeled "Call continued" and "Call". The melody continues with quarter notes. Lyrics: lo e, ka - lu - ba - la - li - lo. a - ti ka - le - te - ni nsa - lu e, ka - lu - ba -
- Staff 3:** Labeled "Response continued". The melody features a mix of quarter and eighth notes. Lyrics: la - li - lo, li - lo, li - lo, li - lo, lo e, ka - lu - ba - la - li - lo.
- Staff 4:** Labeled "Call" and "Response". The melody continues with quarter notes. Lyrics: e - se le - la mwa - na e, ka - lu - ba - la - li - lo, li - lo, li - lo, li - lo, li - lo e,
- Staff 5:** Labeled "Response continued". The melody ends with a half note. Lyrics: ka - lu - ba - la - li - lo.

Kalubalalilo and *Cisompola cisompo* are the two songs that belong to this subcategory.

⁷ *Kalubalalilo*: DVD-CD, 2 (Midi) in the story *Umanakashi no mulume no mwana*: DVD-CD, 9 (Video)

4.2.2 Short call with repeated longer response

The *Bukwe e*⁸ song is an example of a short (30-pulse)⁹ *ulwimbo* of *inshimi*. In its performance and structure it seems to be just the opposite of the first format. The form is call and response with a very short call on the words *Bukwe e*.

Fig. 4.2: Notation, text and structure of *Bukwe e*¹⁰



In this short phrase we find a complete song with most of the elements of *ulwimbo*, such as the call-and-response form, the descending melodic movement, onomatopoeic rhythmic and melodic implications included. The song functions as a recurring core-cliché.¹¹ The song is sung five times during the narration. Out of 22 songs in this study, nine have been found to belong to the second format. These are: *Bukwe e*; *Ya malenga malenga*;¹² *Mwana ciwa*; *Muka Eleni*;¹³ *Ku kufula amata*;¹⁴ *Mpungu malela*; *Tusheni fifyo*; *Tata mona* and *Ntwale Ngosa*.

4.2.3 Repeated call and repeated response

Variation 3 also has a call-and-response structure but departs from Variations 1 and 2 in its performance structure. *Mukolo bwela bwela*¹⁵ is sung through by the storyteller and/or all the participants. Although represented here as Variation 3 category, the song can also be categorised as a Variation 2 song, perceived as “a short call with a longer response” structure. Three songs are identified as this type. They are: *Mukolo bwela bwela*; *Kwamwandalesa* and *Mayo sumina*.¹⁶

⁸ *Bukwe e*: DVD-CD, 3 (Midi)

⁹ Pulse in the context of this chapter refers to the smallest rhythmic value, whereas beat refers to a group of pulses.

¹⁰ *Bukwe e* in the story *Bwalya ne fiwa*: DVD-CD, 1 (Video)

¹¹ The song or chant which is repeated at designed intervals in a story. Harold Scheub, *The Xhosa ntsomi*. Oxford: The Clarendon Press, 1975, p. 3.

¹² *Ya malenga malenga* in the story *Kalulu ne nsoku*: DVD-CD, 3 (Video)

¹³ *Muka Eleni* in the story *Nakulubantu umushimbe*: DVD-CD, 11 (Video)

¹⁴ *Ku kufula amata* in the story *Bena Ketanya ne ciwa*: DVD-CD, 12 (Video)

¹⁵ *Mukolo bwela bwela*: DVD-CD, 4 (Midi).

¹⁶ Transcriptions of *Tusheni fifyo* and *Mayo sumina* are in Appendix A.

Fig. 4.3: Notation, text and structure¹⁷ of *Mukolo bwela bwela*

The musical notation for *Mukolo bwela bwela* consists of four staves, each with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes.

- Staff 1:** Labeled "Call". Lyrics: Mu ko lo bwe la bwe la i fwe tu li tu nko tu ya na mwe.
- Staff 2:** Labeled "Call continued". Lyrics: la, mu ko lo bwe la bwe la i fwe tu li tu nko tu ya na mwe.
- Staff 3:** Labeled "Response". Lyrics: la, ku su ka wa lo be le la wa ya mu ku ta mbe fi lye mpwa sho.
- Staff 4:** Labeled "Response continued". Lyrics: be, ku su ka wa lo be le la wa ya mu ku ta mbe fi lye mpwa sho be.

4.2.4 Solo introduction followed by call-and-response section

This format (Variation 4) is exemplified in the song *Camena amolu*.¹⁸ In this song there is an introduction, which is sung by the storyteller. The section that follows the longer introductory section is in the call-and-response format. Two songs are identified as this type: *Camena amolu* and *Teng'ongo yandi*.

Fig. 4.4: Notation text and structure of *Camena amolu*

The musical notation for *Camena amolu* consists of two staves, each with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes.

- Staff 1:** Labeled "Solo", "Call A", and "Response". Lyrics: Ka - shi - mba na ba a Ko - ni, - mu - lo - lo, ca - me - na mo - lu,
- Staff 2:** Labeled "Call B" and "Response". Lyrics: ci - pu - ku - lu, ca - me - na mo - lu.

¹⁷ *Mukolo bwela bwela*: DVD-CD 4 (Midi) in the story *Mukolo no tunko*: DVD-CD, 7 (Video)

¹⁸ *Camena amolu*: DVD-CD, 5 (Midi); 19 (Video)

4.2.5 Long solo call and short call chorus response

In Variation 5, a solo section is followed by a repeated section sung by all participants. *Makanga yabene*¹⁹ has been identified as the song that best represents this type of song.

Fig: 4.5: Notation, text and structure of *Makanga yabene*

The figure displays the musical notation for the song *Makanga yabene*, organized into four staves. Each staff is labeled 'Voice' and '8/8' time signature. The notation is divided into 'Call' and 'Response' sections by brackets. The lyrics are written below the notes, with some words underlined to indicate phrasing. A large, faint watermark 'University of Cape Town' is visible across the middle of the image.

Staff 1: Call: Na ni wa lya ma ka nga ya — be ne, Response: e ya mu kwai,

Staff 2: Call: Na ni wa lya ma ka nga ya — ba be ne, Response: ya mu kwai,

Staff 3: Call: ci te mbo mu ku le, mu twa le pa li be mba, Response: e — mu kwai, kwai,

Staff 4: Call: ci te mbo mu ku le, mu twa le pa li be mba, Response: e — ya mu kwai.

Three of the songs are in this category: *Makanga yabene*; *Mulenga nsungamina*²⁰ and *Mpungu malela*.

4.2.6 Changing call with repeated response

This category (Variation 6) is composed of songs that have a changing call with a repeating response. *Kumbolo*, in Figure 4.6, best exemplifies this category, but four other songs also belong in this category: *Chama wesu*; *Tembwe*;²¹ *Shamupanga* and *Buya nama*.²²

¹⁹ *Makanga yabene*: DVD-CD, 6 (Midi); 20 (Video)

²⁰ *Mulenga nsungamina*: DVD-CD, 2 (Video)

²¹ *Tembwe* in the story *Umushimbe no lupanga*: DVD-CD, 10 (Video)

²² *Buya nama* in the story *Umwana wa mfumu*: DVD-CD, 8 (Video)

Fig. 4.6: Notation, text and structure of *Kumbolo*²³

The figure displays five staves of musical notation for the song *Kumbolo*. Each staff is divided into two parts: 'Call' and 'Response'. The lyrics are written below the notes. The first staff starts with measure 1, the second with measure 4, the third with measure 7, the fourth with measure 10, and the fifth with measure 13. The lyrics are: Ne nko ko shi ne e, ku mbo lo; ka shi fwe shi bo le, ku mbo lo; pa mwa na wa ndi, ku mbo lo; u wa fi me nso ku mbo lo; ngo lu ta nda ku mbo lo.

4.3 Time organisation

This section describes the organisation of time of the 22 *inyimbo*. The concepts 'pulse' 'beat' and 'metre' are described and discussed in as much as they appear and relate to the time organisation of *inyimbo*.

4.3.1 The pulse

The pulse, as defined by Arom²⁴ and Nzewi,²⁵ seems to be the phenomenon that accounts for general or overall rhythmic and metric organisation in *inyimbo*. Pulse in the context of this chapter refers to the smallest rhythmic value, whereas beat refers to a group of pulses.

²³ *Kumbolo* in the story *Bwalya ne mfumu*: DVD-CD, 8 (Midi); 13 (Video)

²⁴ "The pulsation is an isochronous reference unit used by a given culture for the measurement of time. It consists of a regular sequence of reference points in relation to which rhythmic events are ordered." Simha Arom, *African polyphony and polyrhythm, musical structure and methodology*. Translated from French by M. Thorn, B. Tuckett and R. Boyd. Cambridge: Cambridge University Press, 1991, p. 230.

²⁵ "Pulse is centri-focal in the manifestations of African musical arts thought and action, as the foundational axis to which other structural elements and component layers of musical arts texture or texture of community life relate." Meki Nzewi, "Instrumental music ensemble as a general musicianship training strategy" in *Emerging solutions for musical arts education in Africa*, edited by Anri Herbst, Cape Town: African Minds, 2005, p. 204.

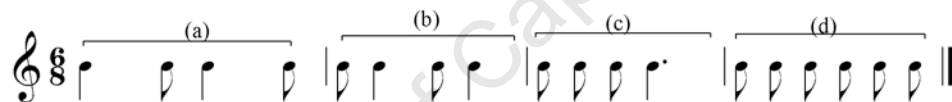
In *Bukwe e*, *Shamapango* and *Tata mona* there is evidence of time aspects organised in a pulse cycle.

These three songs are 30 quavers long and are repeated over and over until the 30 pulses are felt as a complete unit. The pulse cycle feeling is reinforced by the running quavers when they occur, as in both *Bukwe e* and *Shamapango*. The pulse cycle is also realised in the fact that the text achieves its intended meaning when the whole phrase that is equal to the pulse cycle is complete.

4.3.2 The hemiola, syncopation and anacrusis

The use of hemiola, syncopated and anacrusis rhythm units has been observed as a significant part of rhythm organisation in *inyimbo*. The interchange between the quaver and the crotchet as evident in the examples below account for some interesting and engaging rhythms in these *inyimbo*:

Fig. 4.7: Rhythm units



These figures are used in order to accommodate the syllables of the text. Such rhythmic structure units, even though not exhaustive, are common to all the songs which have a compound duple metre.

The use of rhythmic structure units as illustrated below, show some ways in which hemiola has been achieved in some of the songs:

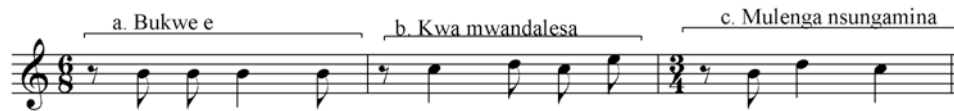
Fig. 4.8: Hemiola rhythm units



The use of these rhythmic figures can be observed in, for example, *Ya malenga malenga* and *Tembwe*

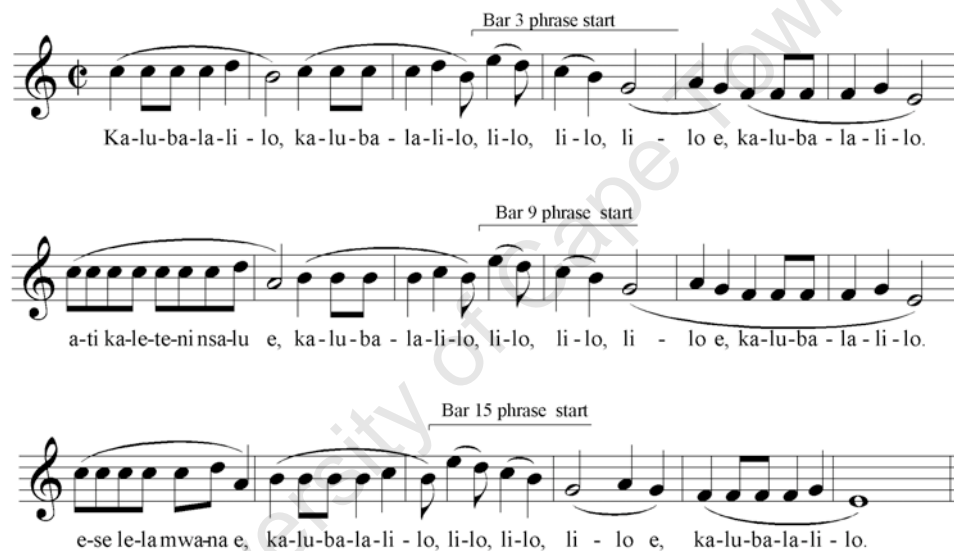
The syncopation in the opening phrases of *Bukwe e*, *Kwamwandalessa* and *Mulenga nsungamina* is presented in Figure 4.9. These beginnings are very catchy and imaginative.

Fig. 4.9: Syncopated song start



Anacrusis rhythm has been used in phrase starts in *Kalubalalilo* in bars 3, 9 and 15 (Figure 4.10).

Fig. 4.10: Anacrusis phrase starts



The off-beat start of phrases in bars 3, 9 and 15 coincides with an upward leap of a fourth in the melody and combines to create fascinating music.

4.3.3 Metric organisation

Most of *inyimbo* from this study are in compound duple metre. Thirteen songs are compound duple, four songs are in simple quadruple, three are in simple triple and two are simple in duple metre. One song from each of these metres will be presented and analysed below.

The *Bukwe e* song is an example of a short (30-pulse) *ulwimbo*. The beat is equivalent to a quaver, which is further grouped into three “beats” resulting in compound duple metre.

Fig. 4.11: Notation, text and structure of *Bukwe e*

The musical notation for *Bukwe e* is presented on a single staff. The top part is labeled 'Clap' and the bottom part is labeled 'Voice'. The key signature is one flat (Bb) and the time signature is 6/8. The melody starts with a half rest followed by a quarter note, then a series of eighth notes. The structure is divided into a 'Call' section (first three pulses) and a 'Response' section (next nine pulses). The lyrics are: Bu-kwe e! ka - o-ma ka-la - wa - ma bi-li bi-li, ka - o-ma ka-la - wa - ma.

The compound beats are confirmed by the spontaneous clapping of the participants. The compound duple organisation can be expressed in two ways: by a clap on every first pulse of a group of three pulses, or a clap on every first pulse of a group of six pulses. The off-beat start of the phrase which acts as a cue in performance should be noted.

Mwana ciwa is one of the three *inyimbo* with a simple triple metric organisation. The other two are *Mulenga nsungamina* and *Ku kufula amata*.

Fig. 4.12: Notation, text and structure of *Mwana ciwa*²⁶

The musical notation for *Mwana ciwa* is presented on two staves. The key signature is one flat (Bb) and the time signature is 3/4. The melody consists of eighth and quarter notes. The lyrics are: Mwa - na ci - wa twa - mu - lya, wi - shi mpe - la ca mu-twe, na - i - ne na - ka - na, nshi - lya ca - mu - twe e.

The performance of this song and *Ku kufula amata* did not have any clapping accompaniment, but there was a clapping component to *Mulenga nsungamina*. It seems that the performance of both *Mwana ciwa* and *Ku kufula amata* lacked the tellers' command of both the story and the telling techniques.

Cisompola cisompo is an example of the *inyimbo* in simple quadruple metre. The others are *Tusheni Fifyo*, *Buya nama* and *Chama wesu*.

²⁶ *Mwana ciwa* in the story *Maikalange ne fiwa*: DVD-CD, 5 (Video)

Fig. 4.13: Notation, text and structure of *Cisompola cisompo*²⁷

The musical notation for *Cisompola cisompo* is presented in five staves, each with a treble clef and a common time signature (C). The notation illustrates a call-and-response structure. Brackets above the staves indicate 'Call' and 'Response' sections. The lyrics are written below the notes, with hyphens indicating syllables across measures. The first staff is a 'Call' section. The second and third staves are 'Response' sections. The fourth and fifth staves are 'Call' sections. The lyrics are: Ci - so - mpo - la ci - so - mpo ba Bwa - lya ci - pu - mbu - ; u, ci - so - mpo - la ci - so - mpo; ba su - mi - na ce - ; mbe - e, ci - so - mpo - la ci - so - mpo; cu - ni ca ma - so - ; ba - a, ci - so - mpo - la ci - so - mpo; nso - be nka - a - la - ; le - e, ci - so - mpo - la ci - so - mpo.

The teller and singer of *Cisompola cisompo* is an accomplished and talented performer; her calls are engaging as her voice has a lingering tone and begs the other participant to answer. Her child, who sat and played by the teller, sang in childlike imitation of the mother. In the performance of *Chama wesu*, the teller moves the upper part of her body to the compound beat of the song. This is further observed in the performance of *Tata mona*, where one of the participants spontaneously starts clapping and is joined by all. This is the phenomenon that Hansen²⁸ described as a "physiologically generated polyrhythm".

Fig. 4.14: Song rhythm pattern, text, and clapping pattern relationships in an excerpt from *Chama wesu*

The musical notation for *Chama wesu* is presented in three staves. The top staff is labeled 'Rhythm' and shows a melody in treble clef with a common time signature (C). The middle staff is labeled 'Text' and shows the lyrics: Cha - ma we - su, pi - ndu - lu - ka,. The bottom staff is labeled 'Clap' and shows a clapping pattern in treble clef with a common time signature (C). The clapping pattern consists of a series of diamond-shaped notes on a single line, indicating the timing of the claps relative to the song.

²⁷ *Cisompola cisompo* in the story *Bwalya na Cembe*: DVD-CD, 14 (Video)

²⁸ Deirdre D. Hansen "Categories of Xhosa music", *Papers presented at the second symposium on ethnomusicology*, Grahamstown: ILAM: 1982, pp. 34–52.

Fig. 4.15: Song rhythm pattern, text, and clapping pattern relationships in an excerpt from the song *Tata mona*²⁹

The image displays two staves of musical notation. The top staff, labeled 'Voice', is in G major (one sharp) and 6/8 time. It contains a melody with lyrics: 'Ta - ta mo-na! nshi-la - li - lye bu-ngo be, nshi-la - li - lya.' The bottom staff, labeled 'Clap', is in 6/8 time and shows a rhythmic pattern of eighth notes and rests, corresponding to the syllables of the text above it.

The rhythm is also based on the text, in that the duration of the syllables of the text determines the durational values of the rhythm. The phrases fit with a designed syntax of the text, which forms the natural structural boundaries of the sections of the song. Often the phrase endings are indicated by longer duration values. The rhythm is based on the interchange of sounds that are one pulse and two or three pulses in length.

4.4 Tonal organisation

This section describes and discusses how the tonal materials are organised in *inyimbo*. Intervallic relationships, tonal systems and melodic movement will be described.

4.4.1 Intervallic relationships

The melody in *inyimbo* usually starts high and descends, using a combination of developmental devices such as stepwise motion, thirds, fourths and sixths. The range is usually narrow and within an octave.

²⁹ *Tata mona* in the story *Umntu na mabungo*: DVD-CD, 18 (Video)

Table 4.2: Beginning and closing intervals

Name of song	Beginning interval	Closing interval
<i>Bukwe e</i>	Minor 3rd+	Minor 3rd-
<i>Tusheni Fifyo</i>	Major 2nd+	Minor 3rd-
<i>Kwamwandalesa</i>	Major 2nd+	Major 2nd-
<i>Ya malenga malenga</i>	Major 2nd+	Major 2nd-
<i>Te ng'ongo yandi</i>	Major 2nd+	Minor 3rd-
<i>Mwana ciwa</i>	Minor 3rd+	Minor 2nd-
<i>Ba Bwalya</i>	Major 2nd+	Minor 2nd+
<i>Buya nama</i>	Minor 3rd+	Minor 2nd-
<i>Kalubalalilo</i>	Major 2nd+	Minor 3rd-
<i>Tembwe</i>	Major 2nd+	Minor 3rd-
<i>Muka Eleni</i>	Major 3rd+	Major 2nd+
<i>Mulenga nsungamina</i>	Minor 3rd+	Major 2nd-
<i>Ku kufula amata</i>	Major 3rd+	Major 2nd-
<i>Kumbolo</i>	Major 3rd-	Major 2nd-
<i>Cisompola cisompo</i>	Minor 3rd-	Major 2nd+
<i>Mukolo bwela bwela</i>	Major 3rd+	Minor 2nd-
<i>Chama wesu</i>	Major 2nd+	Minor 2nd-
<i>Camena amolu</i>	Major 2nd+	Major 2nd-
<i>Tata mona</i>	Minor 2nd-	Major 2nd-
<i>Mpungu malela</i>	Minor 3rd+	Minor 3rd-
<i>Ntwale Ngosa</i>	Major 3rd+	Major 2nd-
<i>Mayo sumina</i>	Major 3rd-	Major 2nd-

The plus sign indicates an ascending interval, while the minus sign indicates a descending interval.

Eleven songs open with a major interval, while six open with a minor interval. Eleven songs close with a major, while eleven close with a minor interval. It is interesting to note that the majority of songs open with an ascending interval, contrary to the commonly preached Western notion that children's songs should be taught using songs with a falling minor 3rd.

4.4.2 Tonal centres

The songs that are analysed seem to be in a seven-tone (heptatonic) scale with either major or minor scale inclination. Out of the 22 songs analysed, 17 are in a major tonal organisation, three are in a minor scale tonal organisation while two are neither major nor minor.³⁰ Table 4.3 below gives approximated tonal centres of the songs analysed for this study.

³⁰ It should be noted that the issue of intonation is beyond the scope of this study as it would involve spectral analysis of sound waves. However, such a study is highly recommended to shed more light on indigenous knowledge systems within the Zambian musical arts.

Table 4.3: Song tonal centres

Title of song	Tonal centre
<i>Bukwe e</i>	Major
<i>Tusheni fifyo</i>	Minor
<i>Ya malenga malenga</i>	Minor
<i>Te ng'ongo yandi</i>	Minor
<i>Mwana ciwa</i>	Major
<i>Ba bwalya</i>	Major or minor
<i>Mukolo bwela bwela</i>	Major
<i>Buya nama</i>	Major
<i>Kalubalalilo</i>	Major
<i>Tembwe</i>	Major
<i>Muka Eleni</i>	Major
<i>Mulenga nsungamina</i>	Major or minor
<i>Kukufula amata</i>	Major
<i>Kumbolo</i>	Major
<i>Cisompola cisompo</i>	Major
<i>Mpungu malela</i>	Major
<i>Chama wesu</i>	Major
<i>Ntwale Ngosa</i>	Major
<i>Tata mona</i>	Major
<i>Camena amolu</i>	Major
<i>Makanga yabene</i>	Major
<i>Mayo sumina</i>	Major

4.4.3 Melodic movement

Most *inyimbo* in this study have descending opening phrases in stepwise motion. There are incidents of leaps in some songs and when they occur they are at cadence points. The ranges are generally narrow and lie within an octave. All the songs are in a seven-tone scale resembling either the major or minor scale. Descriptions of some exemplar materials follow below.

Mpungu malela (Fig. 4.16) uses intervals of thirds and fourths, as well as stepwise motion, in its tentative rise at the beginning and gradual descent (most evident in the second phrase starting on the word *ndeti*) through a range of a sixth. It uses all the tones in this range, suggesting a six-tone scale. When harmonic/textural implications are taken into account, the scale can be heptatonic – similar to the diatonic major scale.

Fig. 4.16: Notation of the melody and structure of *Mpungu malela*

The musical notation for *Mpungu malela* is presented in three staves, each with lyrics and structural labels. The first staff (measures 1-5) includes a 'Call' (measures 1-3) and a 'Response' (measures 4-5). The second staff (measures 6-10) includes a 'Call continued' (measures 6-8), a 'Response' (measures 9-10), and a 'Call' (measures 11-12). The third staff (measures 13-15) includes a 'Call continued' (measures 13-14) and a 'Response' (measures 15-16). The lyrics are: Le lo na ya ku mwe su, u ko na fu mi ne mpu ngu ma le la; nde ti na fya lo mwa na, na fya li la mu ka nwa ko be; mpu ngu ma le la; u yu we na wa ku le le, na ba may o; mpu ngu ma le la.

Bukwe e's melody has a range of a fourth. Even at this narrow range there is a noticeable downward melodic movement. This melody is composed entirely of stepwise motion, with the exception of the last interval, which is a third.

Fig. 4.17: Notation of the melody and structure of *Bukwe e*

The musical notation for *Bukwe e* is presented in a single staff with lyrics and structural labels. The staff includes a 'Call' (measures 1-3) and a 'Response' (measures 4-6). The lyrics are: Bu-kwe e! ka - o-ma ka-la-wa - ma bi-li bi-li, ka - o-ma ka-la-wa - ma.

The melody in *Kalubalalilo* is generally staggered in downward motion and has a range of an octave. The stepwise motion is broken in measures 3, 9 and 15 where there is an interval of a fourth. This happens at the point where there is syncopation, which combines to create interest.

Fig. 4.18: Notation of the melody of *Kalubalalilo*

The musical notation for *Kalubalalilo* is presented in three staves with lyrics. The first staff (measures 1-8) has lyrics: Ka-lu-ba-la-li - lo, ka-lu-ba - la-li-lo, li-lo, li - lo e, ka-lu-ba - la-li-lo. The second staff (measures 9-16) has lyrics: a-ti ka-le-te-ni nsa-lu e, ka-lu-ba - la-li-lo, li-lo, li - lo e, ka-lu-ba - la-li-lo. The third staff (measures 17-24) has lyrics: e-se le-la mwa-na e, ka-lu-ba-la-li - lo, li-lo, li-lo, li - lo e, ka-lu-ba-la-li - lo.

Mukolo bwela bwela has a range of a seventh and is in a scale similar to the diatonic major. It uses all the tones of its range. In both of its phrases, it displays a descending melodic movement. The interval of a sixth just before the repeat of the first phrase is a signal for the start of a new phrase and the leap may also be a cue for the others to join in the performance.

Fig. 4.19: Notation of the melody of *Mukolo bwela bwela*



The melody of the solo section of *Mukolo bwela bwela* has a typical downward movement, while that of the second section is relatively static. It has a range of a seventh, moving in seconds and thirds.

The range of melody of *Makanga yabene* is narrow and includes stepwise motion interspaced with thirds, especially in the beginning phrases.

Fig. 4.20: Notation of the melody of *Makanga yabene*



4.5 Texture and harmony

This section describes and discusses texture and harmony as was found in the songs studied in this work. The texture of *inyimbo* is generally a combination of monophony and homophony; monophonic in the call sections as they are performed by the storyteller and homophonic in the response sections, with all participants spontaneously taking up harmonic parts. The songs are harmonised, predominantly in thirds with occasional fifths, but sixths and tenths are used in cases where some performers can not use the thirds, for what is suspected might be limitations in individual vocal ranges. Following are some examples of the treatment of texture and harmony as per the *inyimbo* that have been studied:

4.5.1 Texture and harmony in *Mpungu malela*

Mpungu malela has been harmonised in the response, but most often is sung solo. A possible reason for this phenomenon could be that the solo singing best invokes the loneliness and distress implied by the text of the story.

Fig. 4.21: Notation of structure and harmony in *Mpungu malela*³¹



4.5.2 Texture and harmony *Camena amolu*

The texture of *Camena amolu* is derived from a combination of monophony and homophony, with monophony in the call section and homophony in the response section.

Fig. 4.22: Notation of texture and harmony in *Mpungu malela*



4.5.3 Texture and harmony *Makanga yabene*

The texture of *Makanga yabene* is monophonic in section A and homophonic in section B, with the harmonic parts sung a third below.

³¹ *Mpungu malela*: DVD-CD 7 (Midi) in the story *Lukwesa ne ciwa*: DVD-CD 15 (Video)

Fig. 4.23: Notation of structure and texture of *Makanga yabene*



As stated earlier, most *inyimbo* usually make use of two textures: monophonic in the call section and homophonic in the response section. The response section is harmonised in thirds, as in the three examples given above.

4.6 Word-tone relationship

In this section, a description of the relationships between message, language, text and music is presented. In general, *inshimi* carry didactic messages about *imiteto*, the mores and customs of the Bemba community, identified by Frost as *umucinshi*.³² The songs form a sound canvas upon which the emotive narrative pictures are painted by the storyteller and participants. The soundscape³³ is important because it draws the participants away from ordinary living into the temporary state of the story.

In *Chama wesu*³⁴ the message is plaintive; an earnest plea and apology for having caused offence to the spirits by the teasing of *Chama*. The melody, as well as the text, evokes a feeling of sadness and yearning. The melody is in a scale similar to the major mode.

³² Mary Frost, *Inshimi and imilumbe: structural expectations in Bemba oral imaginative performance*. Unpublished doctoral dissertation, Madison: University of Wisconsin, 1977, p. 33.

³³ In this context the soundscape of *ulushimi* is composed of all the activities by all the people in a set locale at particular time and of a certain duration.

³⁴ *Chama wesu* in the story *Chama ing'umba*: DVD-CD, 16 (Video)

Fig. 4.24: Notation and text of *Chama wesu*³⁵



Table 4.4: Text translation of *Chama wesu*

IciBemba text	English translation
C: Chama wesu	<i>Our Chama</i>
R: pinduluka,	<i>unwind,</i>
C: Chama wesu	<i>our Chama</i>
R: pinduluka	<i>unwind</i>
C: Tene nali	<i>It is not I</i>
R: na kutuka,	<i>who insulted you,</i>
C: Tene nali	<i>it is not I</i>
R: na kutuka	<i>who insulted you</i>
C: Nati cameno	<i>Saying it has grown an</i>
R: mutoto	<i>umbilical cord</i>
C: No mutoto	<i>The umbilical cord</i>
R: wa pakati	<i>of the centre</i>

Chama is not only the imaginary personification of the barren woman, but also represents the ethos of the community (the community including the spiritual world) concerning the nurturing of its members. The last two phrases, *nati cameno mutoto*, *no mutoto wa pakati*, are references to the spiritual connectivity of the community. Growing an umbilical cord of the centre can be said to symbolise the bonding that comes to people with the birth of a new life, physically and spiritually.

Melodic and rhythmic movement are generally text-bound in that the movement of the pitches closely follows the tone contours and syllabic duration frequency of the spoken word. As we have seen in the previous examples of songs, the control of the melodic contour and rhythmic phrasing structures of the music by the text is evident. The iciBemba language is tonal. The spoken words have their own natural up and down pitch movement. The way in which a word is pronounced influences its

³⁵ *Chama wesu*: DVD-CD, 1 (Midi)

meaning; the word *bemba*, for example, can either mean *language* or *sea*, depending on how is pronounced it. Furthermore, the word *cibemba* signifies a great lake or sea but iciBemba is the language of the Bemba people. This nature influences the melodic contours of the songs, which usually follows the inflections of the spoken word. Phrase lengths are determined by the syntax of the language. The language rules control the phrase lengths, while the syllable lengths account for the rhythm's durational values.

Fig. 4.25: The contour of the spoken text

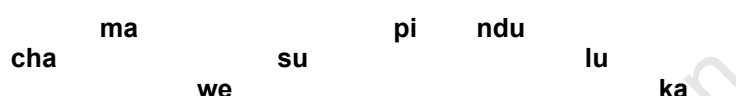


Fig. 4.26: The text in relation to melodic contour



Kalubalalilo, the word, does not have meaning in linguistic terms but has implications for musical elements such as rhythm and melody. The whole and parts of the word seem to be onomatopoeic for several musical concepts such as sound, tone, timbre, beat and rhythm. In Figure 4.27, the syllables *ka-lu-ba-la* can be seen to be on the same pitch level, which corresponds to the static nature of these syllables in spoken iciBemba, while *li* is on a higher pitch and *lo* on a lower pitch, as in spoken iciBemba. This is the case wherever these syllables occur in the song. For example:

- (a) Rhythm: the spoken syllables of the word *kalubalalilo* are organised in such a way that you have the following resultant rhythm:

Fig. 4.27: Rhythm and text relationship



- (b) Pitch: the repeated oblique motions downwards of "*lilo*" with "*li*" as upper tone and "*lo*" as the lower tone on each two-tone melodic unit.

Fig. 4.28: Pitch and text relationship in “Lilo”



The four repetitions of *lilo* are effective in creating interest and completing the musical phrase. *Kalubalalilo* carries musical as well as didactic data.

Table 4.5: Text translation of *Kalubalalilo*

Icibemba song text	English translation
C: Kalubalalilo, kalubalalilo, lilo lilo lilo e, R: kalubalalilo	<i>Kalubalalilo, kalubalalilo, lilo lilo lilo e, kalubalalilo</i>
C: Kalubalalilo, kalubalalilo, lilo lilo lilo e, R: kalubalalilo	<i>Kalubalalilo, kalubalalilo, lilo lilo lilo e, kalubalalilo</i>
C: Ati keteni nsalu e, kalubalalilo, lilo lilo lilo e, R: kalubalalilo	<i>Said go and fetch nsalu e, kalubalalilo</i>
C: Ese alelyo mwana e, kalubalalilo, lilo lilo, lilo e, R: kalubalalilo.	<i>So she can come and baby-sit, kalubalalilo.</i>

The melody of *Kalubalalilo* is text bound; the pitches move in much the same way and in the same direction as the tone levels of the spoken word as described by Ng'andu in another song of *inshimi* (*Sankilili ng'oma*).³⁶ The influence of the tonal language on music has also been stated by others writing on African music, such as Nketia,³⁷ Mapoma³⁸ and Jones.³⁹ The natural flow of the language controls the phrase lengths of the tune. In some cases this rule may be broken where other considerations such as musical needs take precedence, as described by Mapoma⁴⁰ and Tsukada.⁴¹

³⁶ Joseph Ng'andu, *A reassessment of the content and instruction-methods in the Zambian music education programme*. Unpublished Master's dissertation, University of Cape Town, 2000, pp. 123–125.

³⁷ Kwabena J.H. Nketia, *The music of Africa*. New York: W. W. Norton, 1974, pp. 184–88.

³⁸ Mwesa I. Mapoma, “Zambia” in *New Groves Dictionary of Music*, edited by Stanley Sadie and John Tyrrell. London: Macmillan Publishers, 2000, pp. 630–635.

³⁹ A. M. Jones, *Studies in African music*, Vol. 2, London, Oxford University Press, 1959.

⁴⁰ Mwesa I. Mapoma, *The determinants of style in the music of Ng'omba*. Unpublished doctoral dissertation, University of California, Los Angeles, 1980, pp. 325–333.

⁴¹ Kenichi Tsukada, *Luvale perceptions of Mukanda in discourse and music*. Unpublished doctoral dissertation, Queen's University of Belfast, 1988.

Bukwe e is a short phrase but a complete song, with most of the elements of *ulwimbo*, such as the call-and-response form, the descending melodic movement, onomatopoeic rhythmic and melodic implications, being represented.

Table 4.6: Text translation of *Bukwe e*

IciBemba text	English translation
C: Bukwe-e, kaoma kalawama bilibili, R: kaoma kalawama.	<i>In-law, the drum is good bilibili, the drum is good.</i>

As stated in Chapter three, iciBemba, like most Bantu languages, is a tonal language using high, middle and low tones, with this phenomenon as a functional marker.

4.7 Performance practice

In this section the different styles and the performance practices of *ulwimbo* are described. The following categories emerged from the analysis of the performance of *inyimbo*:

- General performance practice;
- Performance skills;
- Audience participation;
- Participation by age and gender.

4.7.1 General performance practice

The song, like the story, is realised through its performance, and is performed as part of a story. The music is sung and is usually accompanied by clapping, which is notated wherever it occurred. The clapping is designed to bring out the beat. Lwisa Mukuka told the story of *Chama wesu* (in story *Chama ing'umba*) and she moved her torso back and forth in line with the beat while singing the song. Everyone present is expected to participate in *inshimi*, especially in the performance of the songs. The most common performance strategy has the storyteller introducing the song and in so doing inviting the other participants to perform with her or him. It is in the performance of the song that the storyteller and the other participants become one; this collaboration heightens the spell-like effect of *inshimi*. Usually the song is repeated several times as designed by the teller, though on some rare occasions a song is sung only once, as in the case of *Mukolo bwela bwela*. The reasons for repetition and non-repetition are varied and include:

- To bring the story to a climax or change the narrative direction;
- To shorten or lengthen the narrative;
- To heighten the tension by postponing the resolution;
- To emphasise the didactic message of the story;
- For the fun of performing the song.

In the case of *Mpungu malela*⁴² it seemed that the song was not repeated because the teller wanted to bring the story to a quick conclusion. This observation can be generalised to all storytelling sessions observed by this researcher. In each case, the first performer of a storytelling session seemed unsure and did not fully understand the objectives of each session. This can be attributed to the effect that the presence of researchers often have on the research process, even though every attempt is made to keep participant observation as natural as possible. Performers gained more confidence with the progress of each session. The confidence gained with regard to the storyteller and the interest of the audience is seen in the longer storytelling turns.

The storyteller sings the song while others listen; those who know the song join in at appropriate places. It was observed at Ng'andu and Mungwi that, when the storyteller was of a different age level, the song had to be sung through before the other participants joined in the singing. Another observation was that, when adults told stories to an audience mainly made up of children, they were deliberately slow and repetitious. This was because they introduced other themes in order to maximise the teachings in a particular session. For example, if the story is about stealing and the teller feels that the point has been made, he or she could decide to extend the story by introducing a new character(s) to clarify another moral issue.

The directions for the performance are communicated by the teller, either through the manner of singing or by gestures. Directions usually rely on cultural codes or cues which are understood by most people such as:

- “*Awe asamulo lwimbo*” – then he/she started a song;
- “*Ati no kuti*” – then he/she does;
- “*Awe mukwai alekamo na mulwimbo*” – then, you all, he/she started a song;
- “*Aleni bane*” – let us, my friends.

⁴² *Mpungu malela*: DVD-CD, 7 (Midi)

The structure of the music itself might also be a cue to the starting or ending of a piece. An example of this is the off beat start to the song *Bukwe e*.

Components of *inshimi* musical traditions are harnessed to objectify the current *ulushimi* (singular). In most cases the teller does not need to give explicit cues for starting and ending the singing. In certain cases, as indicated above, the teller verbally prompts the other participants to ready them for the singing. This is the case if the people in the particular session are not very familiar with each other. This, as stated above, was so in the case of the sessions which took place at both Ng'andu and Mungwi. These sessions had younger storytellers telling stories to older and mixed participants and vice versa. This is clearly seen in the performance of *Bukwe e*, *Chama wesu* and *Camena amolu*. At the start of each one of the three songs the teller gave some verbal instructions and encouragement for the others to participate. The following table gives some of the instructions and their translations:

Table 4.7: List of some performance instructions

Name of song	IciBemba instruction	English translation
Bukwe e	Aleni bane, mwa lwibukisho lwimbo	<i>Let us my friends, do you remember the song.</i>
Chama wesu	Ba bulo lwimbo abati	<i>They started a song, singing</i>
Camena amolu	Mule imba mwe bana	<i>You, children sing</i>

Bukwe e: The entire song is sung through by the narrator who is then joined by all the participants in call-and-response format. The song is performed to mark the significant points of the narration and to encourage all to participate. It repeats over and over the pursuit of the 'good life'⁴³ of drumming and dancing. In this song, two goals are achieved: the repeats (a) extend and (b) create tension in the story. In the particular telling of the story, the song is sung at five different places in the story, each time repeated three times on average.

A general observation is that a story and song format seems a natural part of the knowledge structure of all the people observed in this study.

⁴³ *Kaoma kalawama* refers to the values that are realised by the activity of 'drumming and dancing', which is here expressed as *kaoma*, such its communication, therapeutic and spiritual functions.

4.7.2 Performance skills

As stated earlier, in Chapter three, the storyteller and his/her skills are important to the success of the story. One skill of prime importance is for the teller to be able to lead the singing, because it is the teller who initiates and demonstrates the singing of the songs in all the cases. The age of the teller seemed to also have significance.

Older people tended to tell elaborate *inshimi*, which in turn contained relatively complex structured songs. Part of this complexity may be in the structure, which, as in *Tusheni fifyo* and *Te ng'ongo yandi*, requires the teller to perform the song in its entirety before being joined by others. In the case of *Tusheni fifyo*, it was necessary for the teller to sing as it was evident, even after several attempts, that the story and the song were new to the children. However, in the case of *Te ng'ongo yandi*, the song seemed to be familiar to the children, but it was sung through to make sure that the children could repeat it correctly. This was also evidenced by the corrective instructions that were issued by the teller as the children repeated the song.

Several versions of the story of a girl marrying *iciwa* were collected from different tellers and venues. In two performances *Lukwesa ne ciwa*⁴⁴ and *Ngosa ne ciwa*⁴⁵ the difference was in the felt intention of the songs used. The song *Mpungu malela* (lingering 'spirit' bird), used by Chilufya (15), seems to be meant to complete the story, while the song *Ntwale Ngosa* in the grandmother's (80 years old) story seems to emphasise the evoking of a particular mood through an appropriate description of an incidence through music.⁴⁶ The music seems to be of the same level of complexity, even though the *Ntwale Ngosa* can be more demanding on the performer as the teller has to sort of coerce the participation of the audience because there is no apparent response. Compared to the *Mpungu malela* song, the teller had to have more advanced telling skills in order to persuade the participants to respond correctly to the *Ntwale Ngosa*.

It was observed that the elder tellers were more deliberate in their telling of the stories and made it known that the stories were not only for entertainment but also for all the didactic information they carried. This seems to be due to the fact that older people have better linguistic and musical skills acquired over a long period of

⁴⁴ *Lukwesa ne ciwa*: DVD-CD, 15 (Video)

⁴⁵ *Ngosa ne ciwa*: DVD-CD, 17 (Video)

⁴⁶ Please refer back to Table 3.7.

participation in *inshimi*. I was further observed that the participation of all was more spontaneous when the group was homogenous, for instance when the group had children in the majority and the teller was a child (Mungwi Primary school) and when an adult told stories to a group composed of a majority of adults (Sofiti Katongo village). The reason here seems to be that the homogenous group had the same level of knowledge concerning the practice of *inshimi*.

It is also safe to state that this knowledge is absorbed in early childhood from each child's community, as can be seen from the video clips.

4.8 Song and dance relationship

This section highlights the relationship of *inyimbo* of *inshimi* to the Bemba dance music. Most *inyimbo* in this study are in the compound duple metre which, in most cases, has the implicit drumming accompaniment of the *Imfunkutu* dance. Examples of this phenomenon are instances of observed body drumming movements by participants, as in the performance of *Bukwe e*. As in other musical arts genres, *inshimi* songs have an implied connection with dance. The movement of the teller and, at times, the audience, and the connection between them, the song and the narrative, can be said to be the dance of the story.

Fig. 4.29: Implicit *Imfunkutu* dance rhythms for *Bukwe e*

The figure displays three staves of musical notation for the song *Bukwe e*. The top staff is labeled 'Voice' and contains the melody with lyrics: 'Bu-kwe e! ka - o-ma ka-la - wa - ma bi-li bi-li, ka - o-ma ka-la - wa - ma.' Above the melody, a bracket labeled 'Call' spans the first two measures, and another bracket labeled 'Response' spans the remaining measures. The middle staff is labeled 'Sensele rhythm' and shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff is labeled 'Icibitiku rhythm' and shows a more complex rhythmic pattern with eighth, sixteenth, and thirty-second notes.

As stated earlier, in Chapter three, drumming and dancing may be introduced into the performance, depending on the dynamics of a particular performance. *Sensele* and *icibitiku* (Figure 4.29) are the fundamental drum rhythm patterns used to accompany Bemba dancing.

4.9 Summary and conclusion

This chapter has presented the *inyimbo* by describing and discussing its seven emergent categories and their subcategories.

Ulwimbo is a genre of song, which, like the *ulushimi* (story), was designed in prehistory. It, firstly, was designed as a song for itself, as an art form, and secondly to function as the rhythm of *ulushimi* and a central development device of the story. Striking features of the songs are that almost all of them are in the call-and-response format; the opening intervals are generally ascending, the melodic contour is generally downwards, and the time structure is based on two or more rhythm forces. The first is actualised through the song itself, while the second or other rhythms are usually actualised through the clapping, sometimes through nodding or swaying of body parts and drumming coupled with dancing. The songs in *inshimi* present the basic fundamentals of Bemba musical arts practice and emphasise the rhythmic basis of the 'music'. In their simplicity, these songs reveal elemental structures. The rhythm, melody, form and other elements are clearly identifiable. Songs like these have been used outside *inshimi* and hold promise as musicological resource materials. The song ('music') in *inshimi* is:

- Simple, so as to be inclusive of all in a the community,
- A bridge between intuitive knowledge and other forms of knowledge such as formal/school knowledge.

Apart from the structural and thematic developmental roles that *inyimbo* play in *inshimi*, the analysis of their elemental structures has revealed that they also represent, from a musical point of view, a microcosm of Bemba musical arts practices. According to Mapoma,⁴⁷ most Zambian music, including that of the Bemba people, is vocal.⁴⁸

⁴⁷ Mapoma, 2000. pp. 631-632.

⁴⁸ Apart from *inshimi* songs, the music of the Bemba people include established musical genres like *Imfunkutu* dance songs, *Imipukumo* epoch songs, and *Kalela* dance songs. The *Kalimba* is a widespread among the communities where it is played as a personal instrument. The most common drums are sets of *Sensele*, *Icibituko* and *Itumba*, which are used to accompany dance music genres, especially *Imfunkutu*. *Imangu* drums have come into current musical practice and have brought on newer dance genres like the *Kalela* and *Kapoya*. Mapoma, 2000. pp. 631-632.

Another distinguishing feature is the overall call-and-response structure. In its melodic structure, there is a close relationship with the tonal *iciBemba* language, which means that the melodic contours and rhythmic patterns follow those outlined by the spoken text. The metric organisation is predominantly compound duple, but there are also songs with simple duple, triple and quadruple metres. The general texture is that of voices mixed with handclaps and at times drumming (which, when observed, was done on any available idiophone or membranophone). The texture of the voices is usually monophonic in the call part and homophonic in the response part. Most of the Bemba music is heptatonic and sometimes pentatonic. The Bemba harmonise music in parallel thirds and sometimes with fifths. In the singing, the moving, and the clapping that are a part of *inshimi*, are the explicit and implicit presentations of interrelated musical as well as spatial concepts and practices that present the core of Bemba traditional musical arts practices.

Chapter five

An emergent approach to musical arts education

5.1 Introduction

As stated in Chapter one, the objectives of this work are to study the educational underpinnings of *inshimi* as a teaching medium, collect and analyse traditional music materials for educational purposes (e.g. songs, stories, other musical events) and derive a model and philosophical approach to musical arts education. This chapter (a) outlines and discusses and links emergent principles and properties of *inshimi* and *ulwimbo* from the study, as discussed in Chapters three and four, to related findings from existing literature and (b) finally derives an emergent model for musical arts education. As such, this chapter can be divided into four sections: Emergent principles of *inshimi*; *Inshimi* within the broader educational context; Emergent approach to musical arts education; and Summary and Conclusions.

5.2 Emergent principles of *inshimi*

From chapters three and four it has emerged that *inshimi* is a multidisciplinary and sensory vehicle for arts education. Language, play, movement and songs are taught and learnt through it. The analytical categorisation of the 20 *inshimi* revealed emergent principles which are expressed through myth, metaphor and song. According to these principles, *inshimi*:

- Are simple to access in terms of participation and are inclusive of all ages and gender;
- Organise knowledge in what Egan termed as the “story form model”,¹ which is holistic;
- Can form a bridge between current Zambian institutionalised practices and indigenous and contemporary creative practices;
- Employ imagination as central to learning and teaching;
- Present a natural way of learning and teaching for the Bemba people;
- Use *inyimbo* (songs) as its main development device;
- Present a musical storytelling practice which is not only universal, but can be used as a pedagogical tool.

¹ Egan, *Teaching as storytelling: an alternative approach to teaching and curriculum*. New York, Routledge: Chapman and Hall 1988a.

The principles emerging from the study are summarised under the following subheadings: General properties of the practice of *inshimi*; Properties of *ulwimbo* (song); and Performance structure of *inshimi*. These summaries provide the background for the emergent model presented in Section 5.4.

5.2.1 General properties of the practice of *inshimi*

From analysis the following properties of *inshimi* emerged:

- The structure of *inshimi*:
 - (a) Opening formula;
 - (b) Transition;
 - (c) Main body;
 - (d) Moral and didactical principles;
 - (e) Closing formula.
- *Ukushimika inshimi*: the telling of *inshimi*:
 - (a) *Inshimi* as communal memory;
 - (b) *Kashimika*: the storyteller;
 - (c) *Ifyo bashimika*: telling techniques.
- *Uko bashimikila*: the setting of *inshimi*:
 - (a) The story place;
 - (b) The venue of the telling.
- The devices of *inshimi*: *myth, song and metaphor*.
- *Ulwimbo* (song) in *inshimi*:
 - (a) Significance of the song(s);
 - (b) Length of the song(s);
 - (c) Repetition of the song(s).

The above principles will be discussed later in the chapter from their philosophical and psychological perspectives and in the light of current and relevant literature.

5.2.2 Properties of *ulwimbo* (song)

In Chapter four, the reflective analysis of *inyimbo* (songs) has revealed musical properties which are presented and discussed in this section. *Inyimbo* has been further described as a microcosm of *inshimi*, in as much as it represents Bemba musical arts practices. The following are the emergent properties of *inyimbo*.
Inyimbo:

- Have a call-and-response structure;²
- Are text-bound rhythm and melody;
- Are polyrhythmic in performance;
- Contain descending melodic movement;
- Use heptatonic and pentatonic scale systems;
- Are monophonic and homophonic in texture.

5.2.3 Performance structure of *inshimi*

Inshimi as a practice presents method and content simultaneously in a microcosmic curriculum which has implications for musical arts education in the twenty-first century. The story gives the ingenuity of the story form method, which can be used for any learning and teaching area. The interactive call-and-response format of the song by design allows everyone to participate.

The introduction, which consists of the opening phrase followed by a transition, on the average takes about 10% of the total duration of *inshimi*. It is designed to introduce the story, the characters and tone and tenor of telling. The opening is designed to involve all participants. The development, on average, takes 85% of the story time. The development opens with description of the story place and the plot is built step by step, using song repetitions to expand the image. On the average, the song was found to be repeated at least five times. The concluding section, which on average takes five minutes, culminates in the closing phrase, preceded or superseded by the statement of a moral or didactic principle.

5.3 *Inshimi* within the broader educational context

Inshimi represents the general philosophical outlook of the Bemba people, which is termed *ubuntu* in the manner already described by Oehrle and Emeka,³ Nzewi,⁴ and

² Most of the vocal music of the Bemba, most of the indigenous people of Zambia and Sub-Saharan Africa, is organised in this format (see Mwesa I. Mapoma, "Zambia". In *New Groves Dictionary of Music*, edited by Stanley Sadie and John Tyrrell. London: Macmillan Publishers, 2000; Mitchel Strumpf, William Anku, Kondwani Phwandaphwanda and Ncebakazi Mnukwana, "Composing techniques of Akan, Ewe and Ga cultures" in *Musical arts in Africa: theory, practice and education*, edited by Anri Herbst, Meki Nzewi and Kofi Agawu. Pretoria: University of South Africa, 2003, pp. 131–135; Zabana Kongo and Jeffrey Robinson, "Improvisation" in *Musical arts in Africa: theory, practice and education*, edited by Herbst *et al.* Pretoria: University of South Africa, 2003, pp. 131–135; and Gerhard Kubik, "Africa" in *Grove music online*. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/>>, accessed 10 July 2008).

³ Elizabeth Oehrle and Lawrence Emeka, "Thought systems informing the musical arts" in *Musical arts in Africa*, edited by Herbst *et al.*, Pretoria: University of South Africa, 2003, p. 39.

Muller.⁵ Nzewi in a musical arts context has termed this *ubuntu* performance philosophy as the *philosophy of space*. He explains that there is no concept of rest in African musical thought; instead the periods of silence introduced by one performer create an opportunity for others to participate in the creation. He states that:

The term rest does not connote absence of sound or action in African musical thought and formulation. It is an interactive space intended to include a listener or co-performer in a creative or production process. Space or structured silence in a musical composition is an opportunity for the mind to breathe or recover. The alert listener or co-performer inevitably enters and enriches such spaces with the own imagination and private creative contribution, although not audibly articulated, thereby becoming included as a silent or audible/visual partner in creative communion. Breathing in the context of sonic space means having the conscious self-presence to identify or insert the self through creative contemplation.

The findings of this study indicated that *inshimi* is structured in such a way as to allow participation by all present, in the way of *ubuntu* philosophy. *Inshimi* also treats its content from two psychological perspectives and participation in the performance of *inshimi* affects its participants on two levels. On one level, the practice of *inshimi* leads to a true inner understanding of a person. The id, ego and, at times, superego are brought out and integrated through the use of metaphor, as described by Bettelheim.⁶ On the other level, the performer projects the individual, through *inshimi*, as a part of community. Gardner's⁷ theory on the intra- and inter-personal relationship theory is also reflected in the practice.

Inshimi by design allows its participants to claim ownership of *inshimi* in the manner described by Hughes.⁸ He states that ownership of stories enables ownership of the deeper consciousness of self and society embedded in the totality of the story. Further, Abrahamson⁹ makes a case for storytelling as a pedagogical tool in higher education by giving a comprehensive and convincing historical review of the value of storytelling in education.

⁴ Meki Nzewi, *Learning the musical arts in contemporary Africa: derived from indigenous knowledge systems*. Pretoria: Centre for Indigenous Instrumental African Music and Dance, 2005, p. 34.

⁵ Linda Muller, *Music as metaphor and mediator: creating an integrative paradigm for education*. Unpublished doctoral thesis, University of Cape Town, 2006, pp. 205 and 241.

⁶ Bruno Bettelheim, *The three languages in the uses of enchantment*. London: Thames and Hudson, 1976, pp. 97–102.

⁷ Howard Gardner and Thomas Hatch, "Multiple intelligences go to school: educational implications of the theory of multiple intelligences" in *Educational researcher*, 18(8) 1989, pp. 4–10.

⁸ Ted Hughes, "Myth and Education" in *Education and imagination*, edited by Kieran Egan and Dan Nadaner. New York: Teachers college press, 1988, pp. 30–40.

⁹ Craig Eilert Abrahamson, "Storytelling as a pedagogical tool in higher education" in *Education*, 118(3), 1998, pp. 440–451.

The *inshimi* practice resonates with current and progressive educational ideas and educational theories such as Gardner's theory of multiple intelligences¹⁰ and Egan's story form model.¹¹ The theory of situated learning as articulated by Lave and Wenger¹² resonates well with the central idea of this study in that it presents "legitimate peripheral learning" which can be seen in the everyday *inshimi* and by extension in the musical arts practices of the Bemba people. The principles that knowledge needs to be presented in an authentic context and that learning requires social interaction and collaboration are in total resonance with the principles of *inshimi* practice.

Inshimi is also an excellent example of implicit learning theory, which Reber¹³ describes as:

(a) Implicit learning produces a tacit knowledge base that is abstract and representative of the structure of the environment; (b) such knowledge is optimally acquired independently of conscious efforts to learn; and (c) it can be used implicitly to solve problems and make accurate decisions about novel stimulus circumstances.

This theory further elaborates the various epistemological issues and related problems such as intuition and memory. Reber also discusses the relationship of evolutionary processes to cognitive science, which agrees with the principles of *inshimi* in that, as stated in Chapter three, participants in *inshimi* learn by participating consciously or unconsciously. The intricacies of the Bemba mores or customs are usually implicit and are acquired mainly through participation in *inshimi* and other musical arts practices.

¹⁰ Howard Gardner, 1991 and 1993.

¹¹ Ted Hughes, 1988, pp. 30–40.

¹² Jean Lave and Etienne Wenger, *Situated learning: legitimate peripheral participation*, Cambridge University press, 1991.

¹³ Arthur S. Reber, "Implicit learning and tacit knowledge" in *Journal of experimental psychology: general*. 1989, 118(3), p. 219.

5.4 Emergent approach to musical arts education

Zambia, as a former British colony, inherited the Western school system which is in evidence in its schools to this day and as has been pointed out by Herbst¹⁴ in her comments on emancipating the modern African music curricula from its colonial past. A model fashioned out of combining principles of *inshimi* with current knowledge can begin to place the arts and their inner creative force at the centre of the curriculum. According Abbs,¹⁵ the arts possess a key to creating and recreating without end.

As stated in Chapter one, indigenous knowledge systems (IKS) and school knowledge systems (SKS) currently operate independently and often impede on each other. The school is currently the main socialisation institution for the Bemba child in Zambia, but is the current school system ignores IKS in its programmes. Music curricula to a large extent remains replicas of Western music curricula left over from the colonial past, hence the classroom musical experience is divorced from indigenous musical experiences and practices of the learners. As a result 'school music' is viewed by the learners and the general public to be of little value. It consequently receives little support from the community.

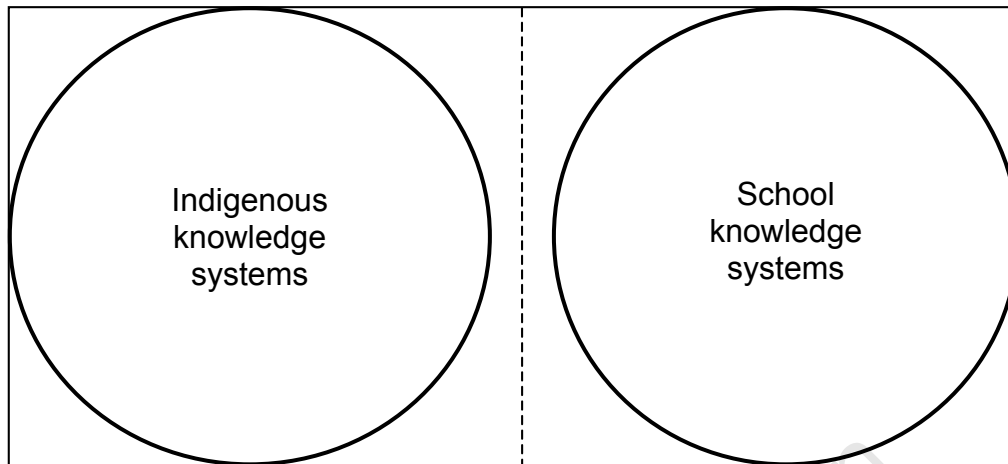
This situation is in sync with at least one of the six emerging themes determined by Cox,¹⁶ namely that several scholars discussed the effect of colonisation and imperialism on non-Western societies. Figure 5.1 represents the problematic current relationships of knowledge systems that Zambian learners face.

¹⁴ Anri Herbst, "Decolonizing music curricula in modern Africa" in *International handbook of research in arts education*, edited by Liora Bresler. Dordrecht: Springer, 2007, pp. 163–65.

¹⁵ Peter Abbs, "The art of creativity: some personal reflections" in *International handbook of research in arts education*, Part 2, edited by Liora Bresler. Dordrecht: Springer, 2007, pp. 1247–1251.

¹⁶ Gordon Cox, "Some crossing points in curriculum history, history of education and arts education" in *International handbook of research in arts education*, Part 1, edited by Liora Bresler. Dordrecht: Springer, 2007, p. 5.

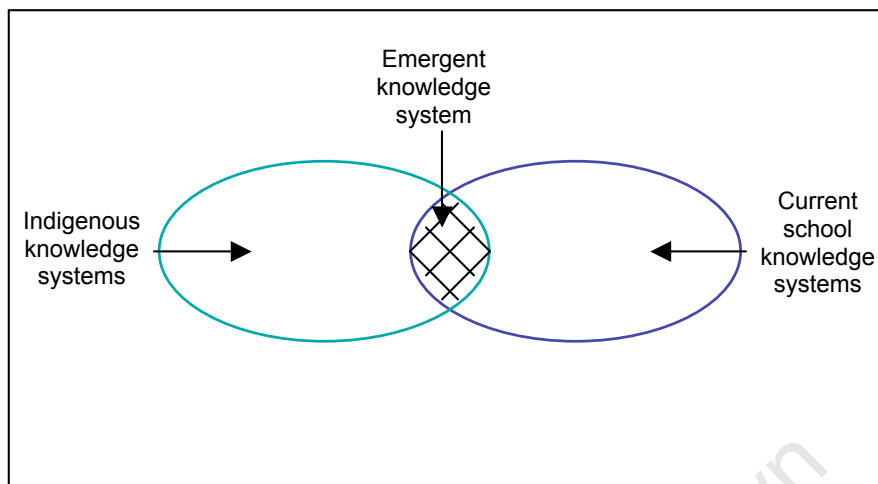
Fig. 5.1: Current relationship between knowledge systems



As the current knowledge relationship is no longer acceptable, it is suggested that an emergent system as illustrated in Figure 5.2 be instituted to create a new synergy of mitigated curriculum content and new and relevant creative classroom practice. The approach has emerged from the findings of this study.

The emergent model merges indigenous knowledge systems and current school knowledge systems to achieve a new and renewable creative force in learning and teaching of musical arts. As already stated, *inshimi* contain both the content and the methodology for the teaching and learning of musical arts. The content of the curriculum should be rooted in indigenous practices but should take cognisance of the other cultures in other communities of the world.

Fig. 5.2: Emergent knowledge system



For this study, the learners would primarily be the children of the Bemba community who will learn because they have to acquire life skills for community living. They will learn all that is in *inshimi* and they will learn it the *inshimi* (story form) way through participation. This will draw IKS into the classroom in the manner proposed by Barrett:¹⁷

In fostering children's musicianship and creative capacities, a balance is needed between the imparting a body of explicit knowledge and initiation into specific communities of musical practice, as Elliot also emphasizes. It is important to note that the recognition and promotion of children's agency in their own music making is needed to tap the musicianship that the children bring to the school setting.

As already mentioned in Chapter four, there may be a case for bi-musicality of the songs of *inshimi* acquired from the ubiquitous Western media. Mensah¹⁸ confirmed the issue and possibility of bi-musicality when he gave his analysis of the Ndebele-Soli music in Zambia. He stated that "if opportunities for the hearing of, and participation in, both Soli-Lenje and Ndebele music remain about equal, and if school education does not alienate children like these from African music altogether, they should grow healthier in the two musical systems of their world". This scenario obtains in the greater Zambian society in that children grow up in this duality (the music of their home and the music of the school plus the mass media).

¹⁷ Margaret Barrett, "A systems view of musical creativity" in *Praxial education: reflections and dialogues*, edited by David J. Elliott Oxford, Oxford university press, 2005, p.190.

¹⁸ Atta Annan Mensah, "Ndebele-Soli bi-musicality in Zambia" in *Yearbook of international folk music council*, Vol.2. (1970), pp. 108–120.

As early as 1960, Mantle Hood¹⁹ acknowledged the challenges faced by a student of music of a foreign culture and went on to outline steps that should be taken in order to overcome the students' conditioned prejudiced musical perception. He further suggested that, rather than occupy our energies with the issue of bi-musicality, we should consider the issue of natural musicality (musical intelligence, with regard to Gardner) with the contention that humans are capable of learning more than one music culture. The current work concurs with this view, as already stated in the introduction, but strongly recommends that deliberate steps should be taken to recognise the place of all music cultures. No music culture, least of all the indigenous one, should be held in a subservient position.

5.4.1 Emergent curriculum content and outlines

In as much as the curriculum should be based on indigenous musical arts practices, it should be borne in mind that the key to the model is in how it harnesses both indigenous knowledge and current knowledge to enable the creative force to emerge and be sustained. Writing about current curriculum practices in primary and secondary schools in the West, Barrett²⁰ refers to Doll, Green, Hargreaves and Slattery when she states:

The reconceptualization of the curriculum situated in the postmodern milieu challenges music educators to recast beliefs and practices, rather than improving and refining traditional programs, materials and organizational patterns of the field.

She is giving counsel to the general music education fraternity: teachers, researchers, philosophers and psychologists. Muller²¹ in South Africa says:

Unless the curriculum is dealt with holistically and the whole self is employed in the process, aspects of the individual, cultural or societal personality may become disinterested and dislocated from learning.

Muller is writing from a situation very similar to the one described in this study where the Western music education regime has been promoted above the local indigenous practices:

There is a place for intuition and divination, i.e. synchronicity in scientific terms, in both worldviews just as there is a place for reason and technology within both, albeit from different cultural perspectives or contexts.

¹⁹ Mantle Hood, "The challenge of 'Bi-Musicality'", *Ethnomusicology*, 4(2), 1960, 55–59.

²⁰ Janet R. Barrett, "Currents of change in the music curriculum", In *International handbook of research in arts education, Part 2*, edited by Liora Bresler. Dordrecht: Springer, 2007, p. 148.

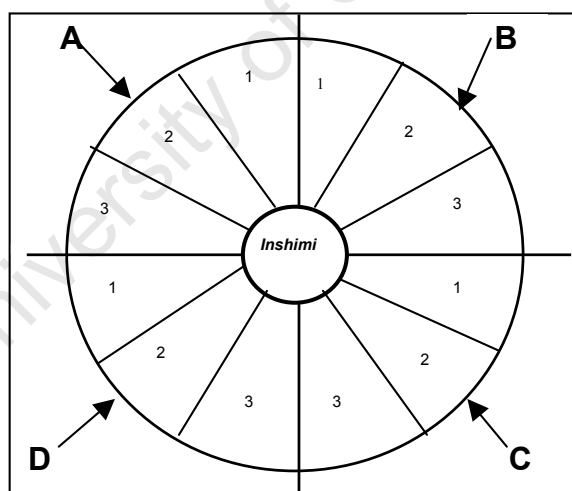
²¹ Linda Muller, 2006, p. 209.

The curriculum should be based on indigenous musical arts practices but include practices from other cultures. The practice levels should also be spelled out, such as primary, secondary and tertiary education. Such a curriculum should therefore also include and reflect on how the teachers for the programme are to be trained.

In Figure 5.3 the bigger circle represents the musical arts while the smaller position *inshimi* as the core and embodiment of the musical arts. Letters A, B, C and D represent a particular musical art such dance, language, theatre and visual arts. This is the holistic *inshimi* way of teaching and learning musical arts.

The numbers 1, 2 and 3 stand for levels of musical arts to be experienced and the concomitant knowledge and skills to be acquired. Level 1 stands for the content, knowledge and skills equivalent to primary education in the current school system. Levels 2 and 3, in a similar way, represent secondary and tertiary level education.

Fig. 5.3: Emergent musical education curriculum outline



Following are three sample outlines for musical arts education at primary, secondary and tertiary levels. The primary level in this study should be equated to basic education in Zambia of the first nine years of education. The secondary maintains the same name in Zambia and is equivalent to grades ten to twelve of education. Tertiary education is post secondary or college or university education.

5.4.1a Primary level

At the primary level (Level 1, ages 7–14) children should be exposed to activities that promote values, behaviours, and skills that make them function in a given society. Using *Inshimi* in musical arts education is not an old Bemba education practice only, but can be said to be a modern approach to educating the young, as well.

The musical materials in a primary curriculum should include a fair representation of the musical arts practices of the given community. For example, at Ng'andu village a template of the curriculum might include the experience of the following musical practices:

- *Inyimbo sha kulelela abana* (Cradle music, i.e. lullabies);
- *Inyimbo sha bana* (Children's music, i.e. game and story songs);
- *Inyimbo sha misepela* (Action songs for boys and girls, i.e. work and story songs, counting verse and chant fables, etc.);
- *Inshimi* (Musical storytelling);
- *Ing'oma ne filimba fya ng'omba* (Special instruments and music performed by *ing'omba*, i.e. *inshingili* and *kalimba*).

An experience of all, or some of, these musical practices should impart to an individual the following skills: singing, dancing, drumming, dramatising, special instrument playing, music literacy, instrument making, arts and crafts and producing, plus skills of co-ordination, perception, language and numeracy.

5.4.1b Secondary level

In secondary education (Level 2, ages 14–18), students should be meaningfully engaged in listening, performing and composing activities, individually and in ensembles. *Inshimi* as a basic foundation activity should be the starting point for projects in choral singing, varied instrumental ensembles, and dance and drama companies.

The curriculum at this level should include materials from the primary level, to which should be added more challenging materials and tasks. The additional materials should include the following musical arts practices from the local repertoire:²²

- *Inyimbo sha mufisungu* (Initiation music for girls);
- *Inyimbo sha mumenga* (Matrimonial music, pre-marital and marital instruction music, wedding ceremony music, etc.);
- *Inshimi* (Musical storytelling);
- *Inyimbo sha mu fila* (Dance music for children, youth and older people);
- *Ing'oma ne filimba fya ng'omba* (Special instruments and music performed by *ing'omba*, i.e. *inshingili* and *kalimba*).

To this repertoire should be added examples of world musics such as:

- Popular music (Contemporary styles – kalindula, rock, jazz, etc.);
- Major world cultural styles (African, Eastern and Western);
- The element of written literacy should be introduced at this level;
- Music appreciation and analysis;
- Composing;
- Performing in groups and individually.

5.4.1c Tertiary level

At the tertiary levels, students (Level 3, ages 18 and above) are at colleges and universities. At this level students will specialise in a variety of ways if they choose to engage with the musical arts.

The curriculum at this level should include materials from the primary and secondary levels, to which should be added more challenging materials and tasks. The additional materials should include the following musical arts practices from the local repertoire:

- *Imipukumo* (Epic songs);
- *Imishikakulo* (Praise music);
- *Ifila fya kusefya pa Ngw'ena* (Music of traditional Bemba ceremonies);
- *Ing'oma ne filimba fya ng'omba* (Special instruments and music performed by *ing'omba*, i.e. *inshingili* and *kalimba*);

²² Mwesa I Mapoma, *The determinants of style in the music of Ng'omba*. Unpublished doctoral thesis, University of California, Los Angeles, 1980; Joseph Ng'andu, *A reassessment of the content and instruction-methods in the Zambian music education programme*. Unpublished Master's. dissertation, University of Cape Town, 2000; Kapambwe Lumbwe, *The role of music in the traditional marriage ceremonies of the Bemba-speaking people of northern Zambia*. Unpublished Master's dissertation, University of Cape Town, 2004.

- Popular music (Contemporary styles – *kalindula*, rock, jazz, etc.);
- Major world cultural styles (African, Eastern and Western).

At this level, students will choose how they will engage with music and therefore there will be degree of specialisation in the performing and composing activities.

5.4.2 Structural implications of the *inshimi* (story form) method

The method for teaching or classroom practice will be based on active participation, as seen in *inshimi* (Chapter three). The five segments in the Ng'andu and Herbst²³ classroom will here be reorganised into three main parts of a lesson: the introduction, the development and the conclusion. The proportion presented in Section 5.2.3 provides a guideline for the time that should be spent on each component of a lesson.

5.4.2a Introduction of lesson

The introduction would act as the opening formula. This could be done or led by the teacher, or it could take the form of a group ice-breaker, as long as its purpose is to establish the significance of the topic, whether singing, dancing, composing, or storytelling, and to determine the relevant aspects for the learners. The transition into the main body of the lesson can be delicate and should also be handled as well as it done in *inshimi* with directed description of what is take place in the main body of the lesson.

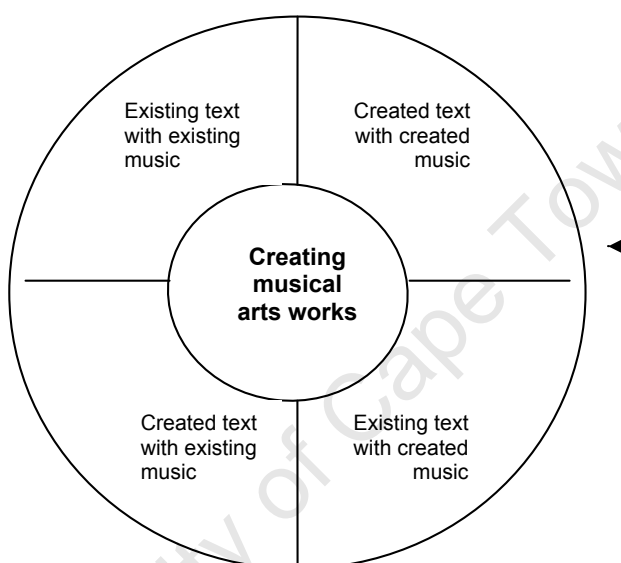
5.4.2b Development of lesson

Here, again borrowing or drawing from the model by Ng'andu and Herbst, several methods can be used in the development of particular subject matter. Imaginative performance similar to the use of song can be used in other musical arts activities such as dancing, singing, acting and composing. The activities in the development will depend on the musical art and the materials to be covered by the lesson, but nevertheless should involve learners in creative activities such as creating songs, dances, poems, scripts and compositions.

²³ Joseph Ng'andu and Anri Herbst, "Lukwesa ne ciwa – The story of Lukwesa and *iciwa*: musical storytelling of the Bemba of Zambia" in *British journal of music education*, 21(1). p. 14.

The emergent classroom practice illustrated in Figure 5.4 below is borrowed from Ng'andu and Herbst.²⁴ In this case the children create by using old and new *inshimi* materials. This template can be repeated and modified for use in subject disciplines of the musical arts. Activities should include all the properties of the musical art being learnt. In this case, musical properties such as structure, time, melody, rhythm, style and form can be explored.

Fig. 5.4: Ways to create musical arts works: an example of musical stories



Considering both Western and African music methods in the classroom, Muller²⁵ indicated that they reflect complementary qualities. According to her, the relationship between the dynamic organisational properties (see Table 5.1) of each practice, when considered, “can contribute to creating mutually coherent and interactive approaches for the purpose of music education in a more transcended and holistic way”. The classroom practice should take into account where the children live and therefore should navigate a course of activities that show sensitivity to both sub-Saharan African and Western methods of learning.

²⁴ Joseph Ng'andu and Anri Herbst, 2004.

²⁵ Linda Muller, 2006, pp. 215.

Table 5.1: Muller's table of African and Western music methods

Western music methods	African music methods
Linear and graded learning Sequential progression of activities Reductionism and layered knowing Measured units of varied content Learn by means of steps or sections Parts are subservient to a central force Multiple score per single player Performer and listener divide Expected outcomes Learning is product-focused	Non-linear learning in context of whole Simultaneous processing of activities Synthesis and multi-layered knowing Varied cycles of repeated patterns Learn by means of integrated continuity Parts remain independent within self One player per note or per pattern All participate in a sense of community Emergent outcomes Learning is process-focused

5.4.3c Conclusion of lesson

The conclusion should include a summary and evaluation of the activities. The summary and evaluation could be individual, or by the group, or by the teacher/leader.

5.5 Summary and conclusions

This chapter has outlined, discussed and linked emergent principles and properties of *inshimi* and *ulwimbo* from the study, as discussed in Chapters three and four, to related findings from existing literature and has given an emergent model for musical arts education.

The approach presented and described in this chapter is not a refutation of dominant traditional logico-mathematical approaches, but only another way to effectively teach and learn musical arts. It is derived from *inshimi*, a Bemba musical art which has been described as a microcosm of all Bemba musical arts. *Inshimi*, as a musical storytelling practice, is also common practice in Sub-Saharan Africa and therefore the *utushimi* approach can be used beyond the Lubemba region and the rest of Zambia.

Chapter six

Summary, conclusions and recommendations

6.1 Introduction: objectives, methodology and demarcation

This qualitative research study using participant observation and in-depth interviews for data collection and analysis comprises the planning, investigation and discussion of the principles of pedagogy found in the Bemba musical storytelling, *inshimi*, with the purpose of using these principles to develop an approach to musical arts teaching and learning. Twenty music stories were collected from research participants residing in the Ng'andu Village, Mungwi Township and Sofiti Katongo Village of the Lubemba region. The study aimed to answer the following research question:

What are the educational underpinnings found in the inshimi (storytelling) practice of the Bemba ethnic community of Zambia?

6.2 Findings

The literature reviewed in this study points to the fact that the existing and dominant models of education have missed an important aspect of learning and teaching especially for the very young, namely the use and application of theories on intuition. Intuition is promoted by imagination, which is the driving force of people's engagement with the world.

The data analysis established that *inshimi* contain the following principles which can be used in musical arts education:

- *Inshimi* are accessible and participation is inclusive of all in the Bemba community;
- *Inshimi* organises knowledge in what Egan termed 'story form model', which is holistic;
- *Inshimi* can form a bridge between current institutionalised practices in Zambia and indigenous and contemporary creative practices;
- *Inshimi* employs imagination as central to learning and teaching;
- *Inshimi* is a natural way of learning and teaching for the Bemba people;
- *Inshimi* uses *inyimbo* (songs) as its main development device;
- *Inshimi* is a musical storytelling practice which is not only universal but can be used as a pedagogical tool.

The following categories of archetypal performance structures of *inshimi* which emerged can be used as vehicle for musical and arts education and perhaps for education in general:

- The structure of *inshimi*:
 - (a) Opening formula;
 - (b) Transition;
 - (c) Main body;
 - (d) Moral and didactical principles;
 - (e) Closing formula.

- *Ukushimika inshimi*: the telling of *inshimi*:
 - (a) *Inshimi* as communal memory;
 - (b) *Kashimika*: the storyteller;
 - (c) *Ifyo bashimika*: telling techniques.

- *Uko bashimikila*: the setting of *inshimi*:
 - (a) The story place;
 - (b) The venue of the telling.

- The devices of *inshimi*: *myth, song and metaphor*.
- *Ulwimbo* (song) in *inshimi*:
 - (a) Significance of the song(s);
 - (b) Length of the song(s);
 - (c) Repetition of the song(s).

In the analysis of the properties of *inyimbo* (songs), seven categories emerged. These could form the theoretical basis for musical arts for the Bemba people. The categories of *inyimbo* are: Category 1: Structural organisation; Category 2: Time organisation; Category 3: Tonal organisation; Category 4: Timbre and texture; Category 5: Word-tone relationship; Category 6: Performance practice; Category 7: Song-dance relationship. Further findings revealed that *inyimbo* (a) have a call-and-response structure; (b) are text-bound with regard to rhythm and melody; (c) are polyrhythmic in performance; (d) consist of descending melodic movement; (e) have heptatonic and pentatonic scale systems; and (f) are monophonic and homophonic in texture.

It is suggested that the characteristics contained in *inshimi* are also found in its music. It is also suggested that the practice of the music of *inshimi* function in the

same way as *inshimi* on a microcosmic level. It is further suggested that the study has uncovered potentialities of this practice as a tool for education in general and musical arts education in particular. *Ulwimbo* is a genre of song which, like the story, was developed in prehistory. It was designed as a song for itself as an art form and, secondly, to function as the rhythm and a central development device of *inshimi*.

Bemba *inshimi* practices, like other Bemba traditional musical practices, function within the cultural norms of the community. The songs in *inshimi* present the fundamentals of Bemba musical arts practice and emphasise the rhythmic basis of the musical arts. In its simplicity, the music of *inshimi* reveals the elemental structures, the pulse, beat, melody, form and other elements. Songs like these have been used outside *inshimi* and hold promise as musicological resource materials.

A model of approach based on the above characteristics, categories and properties emerged and was developed. This model proposes a hybridised knowledge system that will favour Indigenous Knowledge Systems (IKS) without losing the benefit of interaction with Western-based knowledge systems in use in Zambian School Knowledge Systems (SKS) and in other Western countries. As such, the model proposes to be:

- A vehicle for the learning and teaching of an array of concepts and subjects in the life of a community;
- A framework or structure in which stories happen, which is designed to keep participants safe from both real-time and story-time consequences by fashioning the experience in a sort of game and in this way fostering creativity;
- An organiser and storehouse for indigenous information and, among other things;
- A vehicle for inter- and intrapersonal development through *inshimi* which seeks to keep indigenous knowledge current, not only in content and structure but also in method;
- A creative harnessing of both IKS and SKS in the development of the community;
- Interactive in nature, preserving the ideal of *ubuntu* and the philosophy of space.

6.3 Conclusions

The study has drawn the following conclusions:

- The little literature that exist on the use *inshimi* or musical stories indicates that the institutionalised education programmes have missed an important aspect of learning and teaching, especially for the very young, which is identified as intuition and, by extension, imagination;
- *Inshimi* organises learning and teaching in a holistic manner that allows for in-depth understanding of the self and others by letting the mind grasp the total picture and only eventually and gradually breaking it into its component parts. In *inshimi*, there is embedded an organic approach that draws on principles of learning that use and stimulate imagination;
- *Inyimbo* is a microcosm of *inshimi* and carries the basic fundamentals of Bemba musical arts practice;
- The emergent approach is a viable way forward for revitalising both the institutionalised and non-institutionalised education programmes.

6.4 Recommendations

Following from the above findings, the following specific recommendations for musical arts development can be made:

- A programme of musical arts education based on the principles of *inshimi* and the emergent model should be developed and adapted for current Zambian educational needs;
- Specialised institutions for the study of musical arts should be developed, with separate institutions dedicated to the different Zambian musical traditions.

In order to achieve the above, it is furthermore suggested that research of the following nature be undertaken:

- The theory of the music as well as indigenous intonation systems should be further researched to determine the inner structure and performance practices of the various musical arts to enrich the research knowledge base, as well as to establish pedagogical levels;
- Sub-Saharan Africa-centric musical materials should be researched for the production of musical materials for musical arts programmes;
- Further research into the music instruments of musical arts practices in Zambia should be undertaken.

There are still fundamental questions that need to be answered, specifically in terms of Zambian musical arts education development. Generally, there is need for serious reflection on the matter of Zambian-centric cultural development. The major recommendation of the thesis is for deep, reflective and searching efforts to unravel the following primary question:

Are the pedagogical principles of education found in *inshimi* musical practice common to all arts and to all ethnic communities?

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Appendices

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Appendix A

***Inshimi*: transcriptions and translations**

(*IciBemba* texts into English and Songs into staff notation)

University of Cape Town

Notes on transcription

Inshimi have been transcribed from audio-visual recordings of performances. The iciBemba text was translated into English to make the work accessible to non-iciBemba speakers. The songs have been transcribed using Western staff notation for the same purpose of engaging a wider audience than would have been the case if another notation system would have been employed. The following points should be taken into account in reviewing the text transcripts and translations and their accompanying song transcripts:

- As the performances were in iciBemba, the Ibibemba transcripts should be regarded as the closest written record. The translations into English follow closely the slant of their iciBemba versions, but they are not literal throughout; in some cases exact English translations of the iciBemba terms do not exist. Both texts are presented side by side with the English text in italics to indicate that it is a translation.
- In the staff notation transcriptions the melody of the song is presented. The clap pattern is added where it was part of the observed performance. Further English explanations provide the reader with structural information. The finale percussion notation used for the clap indicates the time duration and not the sound duration. This is to give the feeling that the time has to be kept even when the sound is not heard.
- The notated song transcripts should be regarded as a “considered” representation of the recorded sounds, as there are instances where sounds lie outside what staff notation offers.
- The materials are transcribed from the original recording which appear slightly edited in this Appendix. In two instances in the transcriptions of stories from the two adults at Mungwi township comments that had no bearing on the central issue of *inshimi*, such as interjections by a child, have been edited out.
- There are numerous places where the *iciwa* (plural *ifiwa*) character appears. I have used the pronoun “it” to show that this spirit figure is neither male nor female.

Contents

Name of song	Teller
1. Bwalya ne fiwa (<i>Bwalya and the malevolent spirits</i>)	Rosemary Musonda Malunga
2. Mulenga ne ciwa (<i>Mulenga and a malevolent spirit</i>)	Mathews L. Mwango
3. Kalulu ne nsofu (<i>The hare and the elephant</i>)	Mathews L. Mwango
4. Umuntu wa ng'ongo (<i>A hunchback</i>)	Rosemary Musonda Malunga
5. Maikalangene fiwa (<i>Maikalange and malevolent spirits</i>)	Kasuba Beauty Mwandabala
6. Bwalya na balume (<i>Bwalya and her husband</i>)	Rose Kapungu
7. Mukolo no tunko (<i>The first wife and evil birds</i>)	Dainess Mukuka
8. Umwana wa mfumu (<i>The chief's daughter</i>)	Kennedy Bwalya
9. Umanakashi no mulume no mwana (<i>A woman and her husband and their child</i>)	Gladys Chewe
10. Umushimbe no lupanga (<i>A spinister with a machete</i>)	Chileshe Mubanga
11. Nakulubantu umushimbe (<i>An old single woman</i>)	Mercy Malata
12. Bena Katenya ne ciwa (<i>The family of Katenya and malevolent spirits</i>)	Dorothy Chomba
13. Bwalya ne mfumu (<i>Bwalya and the chief</i>)	Ivor Mutale
14. Bwalya na cembe (<i>Bwalya and a fish eagle</i>)	Grace Mushikanyimbo
15. Lukwesa ne iwa (<i>Lukwesa and a malevolent spirit</i>)	Chilufya Mutale
16. Chama ing'umba (<i>Chama, a barren woman</i>)	Lwisa Mukuka
17. Ngosa ne ciwa na cula (<i>Ngosa, a malevolent spirit and a frog</i>)	Chiti Rosaria Bwalya Ng'andu
18. Umuntu na mabungo (<i>A person and mabungo fruits</i>)	Protasio Fwambo
19. Camena amolu (<i>It has grown legs</i>)	Anna Chiluba
20. Makanga ya bene (<i>Forbidden guinea fowl</i>)	Dainess Mukuka

1. Bwalya ne fiwa

by Rosemary Musonda Malunga

IciBemba text

English translation

Patile akantu, kaikele nge eflyo.

Once upon a time (there once existed a state of being, the state of being, and stayed as it was).

Kwali umushi umo ukalamba sana. Namuli uyu mushi mwali shikulu bantu alifyele abana abakashana, banga? Batatu, nakabili alifyele umwana umulumendo umo. Aba bana abakashana elyo bali muli ulya mushi, tabale fwaya ukupwa. Awe nangu pengesa umulumendo umusuma shani ee; balekana, balekana ukupwa. Awe pakukana abaume baleti, awe iwe tawakwata cuma.

There was a very big village. In the village there was a person who had two daughters and a son. The daughters did not wish to get married, even when handsome young men came and offered their hands in marriage, the girls did not relent. Their answer to the proposals was always that the suitors were not rich.

Nomba icuma balelumbula balya abakale, abanensu balya, namucishiba? Awe!

Now, do you understand what the riches are which our friends of the past were speaking of? No!

Tabale lima, bena balefwaya ubukankala ubwafyakulya, ubwakulima, balya abaishiba ukutema nakabili balya abaishiba ukulunga inama, lyena kuti aupwako.

They were stigmatised as poor because they did not grow their own food. Those who knew how to farm and those who were hunters were worthy suitors.

So, balya abana ba munensu tabalesumina bonse abaume abaleisa mukubopa. Onse uwaisa kukana, onse uwaisa kukana, kanshi mpakafye ubushiku bumo elyo kwaishile isa abalumendo, banga? Babili.

So, those children of our friend refused the propositions of all the suitors, until one day there came, how many young men? Two.

Aba abalumendo babili abaishile, abakashana batile fye lilya line babamona bafika kumushi, kwa mwinemushi baunfwa nelyashi ukutula – ala aba balumendo beshile uko ala cipesha amano – ala bakankala cumi. Awe no mwana ukashuka no kupilwako, awe cumi, ninshi na bwishi na nyina bakauluka mu bupina.

Upon their arrival at the chief's place, word went around that these were indeed very rich men. And speculation went round that whoever managed to win their hands in marriage would not only be lucky girls, but will do a lot to uplift the lot of their parents.

Eilyo abo abana abanakashi batile bashumfwa ifyo batile awe nine – uyu umo ali ni Bwalya umunankwe nao ali ni Ngosa – uwamwaice.

Upon digesting the news the two girls – Bwalya the elder and Ngosa the younger – felt their time had come to get married.

Awe eflyo nomba baimine – babeta nabo abati – “bane mwebashifwaya kupwa nalimo muye lanshiwa ko”. Awe eflyo babetile no kubeta.

That is how they started off – their friends also encouraged them saying “friends who have been refusing suitors you may at last have found your match”.

Awe aka ka Ngosa akacaice kati no kuti awe “ine ni ababene, kasalilapo akalumendo kamo, akalumendo akatali, akati awe ine ni ababene abatali”. Uyu nao uwa mukalamba ati “naine ni ababene abaina, cawama”. Awe ifyo nomba balya abakashana ba basendele no ku basenda – tabeshibe no ko baleya.

Then Ngosa the younger selected one of the young men saying “This one the tall one is mine”. The older girl also selected the other saying “For me it is the stout one – it was all very well”. In this way the girls were taken away without even knowing where they were going.

Awe mukwai, balya abakashana ubushiku bwakwima, ubwakuya, kalya akalumendo ka ndume yabo akali akanono, kati no kuti, "awe ine ndekonka ba Bwalya". Ngosa ati, "ala ngoleya kwisa?"

Mwalishiba ati naimwebene abakalamba benu nga mulefwaya ukukonka, bala mukanya ukukonka uko baleya – atini?

"Ati awe utifulunganishishe icupo, tawakonke, uleshala". Ati awe ndekonka, ati awe uleshala, ine tawankonke, kanshi ukonke Bwalya wine uyo. Bwalya nao ati, awe tawankonke naine wine mune. Awe efyo baimine, balaya balya abakashana nabena mwabo.

Madam, balimushile? Bwalya? Aka....umwaice wabo, kalya kene ka ndume wabo, kale bakonka fye mu numa.

E-e! Bali kashile, ba kakanya, nomba nako kakana ukutila kashale, kale konka fye munuma.

Nga balolesha ku numa, kabelama, kanina ku cimuti, kabamona, bafika ukutali...

Elyo nomba balya abanensu elyo baleya....

Nomba namumfwa uyu uwaliko lilya nashimike na bulya bushiku?

Kanshi baleti baenda baenda baenda balolesha kunuma – lilya balolesha kunuma kamunyina kalya akalumendo ka kubila mucani, kabelama. Nga bafika pa fimuti, kakubila mucani – kabelama – limbi kabelama mucimpukusa. Baleya fye, baleya fye, baleya fye awe mpaka bafika na po baleya – bashile bakula utumutanda.

Awe palya pene bati no kuti "natufika – epa no pene epo twikala." Ngosa ati "i-ye-e! Bushe to mpanga pano?" Abati "e-e pano pene epa mushi pa nwesu". Bati no kuti "temulandu", babengisha na mumayanda. Elyo nomba bakulilefye imo – inga fye? Imo ing'anda, insakwe. Mulya mwine emo bonse baingila.

E-e! Iya kulingana na bantu babili, e-e! Indupwa shibili, ulupwa lwa ba Ngosa no lupwa lwa ba Bwalya, e, ikulu. Elyo kabili nakaice kabo kalya aka kandume wabo nako kafika. Elyo kafikile kalya kandume yabo, abati: "kanshi natukonka? Awe, walufyanya pakuti utukonke, tawaciba nokuti utukonke, bwekelamo bekumona, wala tusebanya, bwekelamo bekumona wala tusebanya." Nako kandume wabo akati awe

On the day of departure the boy, the girls' young brother said, "I am going with you Bwalya". Ngosa answered and said, "Where do you think you are going?"

You know even yourselves your elder siblings do stop you from following them to where they are going – isn't that so?

"No, you are going to interfere in our marriages, you are not coming, you will remain." The boy insisted that he goes with them. The sisters insisted that he remain, Ngosa said that he could go with Bwalya, but Bwalya also refused. The couples then left.

Madam, did they live behind? Bwalya? The small boy, their brother, followed them behind.

Yes! They refused for him to go with them, but he also refused to remain behind; he was following as they went.

When they looked behind the boy would hide, or climb a tree, until when he sees them in the distance...[child stopped by the storyteller from interrupting the narration]

And then when our friends were going...

Now, have you heard from this one who was there when I told the story the other day?

So, as they went, the brother would hide in the grass, whenever they looked behind. And he would hide behind trees and shrubs. They went until they reached their destination – a place where they had built some temporary shelters.

They then said "We have arrived. This is where we stay." Ngosa exclaimed, "Iye-e! Isn't this just bush?" The suitors said "Yes this is our home". The girls said, "No problem" and they were shown their home. The homestead was just one lean-to and they all occupied it.

Yes! It was big enough for two people – two families. The family of Ngosa and the family of Bwalya, yes, it is big. And then their younger brother also arrived. When the boy arrived they sighed and said: "You followed us? You have been very bad for having followed us, you should not have followed us; go back so that they do not see you, you will embarrass us." But their brother refused and asked to remain with them. "I just

lekeni tube fye nenu. “Ndefwaya fye imone ifyo bakula musunga ababantu. Nganga mupilwe ku bawelewele, tebakankala, beshile ilanga fye ubukankala.” Awe efyo baikele.

Bati no kuti, nomba kuno twaisa, leka tukwebe. Wika tufulunganisha ifyupo.

Mule umfwa ifyo bala kasopesha.

“Wika tufulunganisha ifyupo. Ulekonka amafunde ya ba bukwe bobé, ifyo balelanda efyo ulukonka. Ngabatila kuya kukulobe sabi kuya kukulobe sabi, wacimona cilya icimana cilya twacipita po? Ngabatila kuya mukulunga, iwe kuya mukulunga. Ngabatila kuya mukulima, iwe kuya mukulima, ngakuya mukusowa, iwe kuya mukusowa. Filya wakwata ifikansa kuli batata uleke.” Efyo kaikele kalya ka ndume yabo.

Awe mukwai, baisa fumya ne fimanama ifyo ba bateyele elyo baleya ku kubopa. Babalanga ne fimanama, ati nokuti ifimanama fyonse ifili apa ifi fyenu, akulyeni, efyo (na) twa muteyele. Awe abakashana abati awe kanshi twaupwa fye bwino. Balelya fye ifimanama, ifimanama, ifimanama. Kanshi nomba baleti nga balya ifimanama, lilya balya ifimanama basendama ubushiku, abalume bati twaya mukulunga.

Nga balunga, balunga balunga... ngabaya mukulunga filya baleya muku ipukumuna mumpanga: pukupukupuku, basanguka ifiwa. Lilya basanguka ifiwa elyo nomba balalunga amanama. Balunga ifimanama ifine fine, baleta ku mayanda. Abakashi babo... lilya baisa fika pa ng'anda ninshi abakashi babo na basendama na kandume yabo. Kuti lilya bafika pa ng'anda bafubula, abati fubu, tatufubula imikungulu yanama tufubula imikungulu yabantu. Baipukumuna no kuipukumuna – baingila.

Elyo inshiku elyo shaishile fika ukutila nomba balya babalye.

Eilyo nomba, baile ku kulunga nalyo line mu mpanga, baya ipukumuna mu mpanga, ba sanguka ifiwa. Lilya line balunga, ba bwela. Lilya line ba bwela baisa fubula, FUBU, ta tufubula imikungulu ay nama tufubula imikungulu ya bantu.

Abantu? Ilyo kabili fiwa, ifiwa tafilya inama, filya abantu. Fyena nga fyaya ipaya kulya, limbi na fipaya na bantu. Elyo abantu balemoneka kwati nalimo ni nama, waumfwa? Uleumfwa? Ku

want to see how these people are going to look after you. Maybe you have married useless and not rich people; they may have just shown fake richness.” Then that is how they all stayed.

They told their brother not to meddle in their marriages.

Do you understand how they warned him?

“Do not mess up our marriages. Follow the rules of your in-laws; what they say is what you should follow. If they say to go fishing you should go fishing. Did you see the big river that we encountered? When they say to go hunting you go hunting. When they say to go farming, ... you do just that. Your antagonistic ways with our father should continue here.” In this way the brother stayed.

And then they brought out a lot of meat which they had prepared for the coming of their brides. They showed them the meats and said “All these are yours, which is what we prepared for you.” Then the women thought they had managed to get into good marriages. They ate meat all the time. So then the routine of eating meat was their way of life. At night when the brides were sleeping the husbands would say that they were going hunting.

They would hunt, hunt and hunt. When they went hunting they would go and transform themselves by shaking themselves: pukupukupuku [onomatopoeic sound of shaking], they would then become fantastic figures. And when in this state they would hunt. They would catch a lot of animals and bring them to their homestead. When they would get back home after hunting while their wives and brother in-law would be sleeping, they throw their loads to the ground – fubu [fubu: onomatopoeic sound of a falling load] – (“We don’t bring bundles of animals but bundles of humans”). They would transform themselves back into their human forms and enter their home.

Then time came to pass when ifiwa thought that they [Bwalya and Ngosa] could be eaten.

That is when ifiwa again went hunting in the bush; they went and transformed themselves into fantastic figures. After hunting they returned. Upon arrival they dropped their loads, Fubu, “We don’t bring bundles of animals but bundles of humans”.

People? Then again fantastic figures, these figures do not eat animal meat, they eat humans. When they go and kill they eat and sometimes they kill people. The people would look like

menso ya kwa Ngosa na Bwalya na kandume wabo, shalemoneka fye kwati ni mpombo, impelembe, cisono. Bati no kuti iyi ni mpombo twipeye, ninshi kanshi muntu bepeye. Nomba bena balemona ati o-o-o baya bepaila impombo, impombo. Nomba kalya kandume wabo kaisa tampa ukumfwa, akati “ya! Aba batila nga baisa abati ta tufubula iimikungulu ya nama tufubula imikungulu ya bantu.”

Elyo nomba lilya baingila mu ng’anda, ta bala ipukumuna baisa ya pali Bwalya abati, tulye uyu? Tala nona, tulye uyu? Tala nona, tulye uyu? Tala nona, u-u? Tala nona. Baisa ya pali kandume yabo abati, tulye uyu? Tala nona. Fya ipukumuna fya sanguka abantu. Ifyo fine efyo balecita, ka Bwalya-kandume wabo kaisa mu kubeba ba nkashi bakwe ati namwishiba aba bantu mwaupwa ko te bantu, fiwa. Elyo bacila tila, “tulye uyu?” “Tala nona,” naine wine na banjeba ko ati, “tulye uyu?” “Tala nona.” Ala bakatulya. Abati “waumfwa wa tampa, filya twale kweba. Nomba wa tampa uku tufulunganisha, eco nalekweba ati kabiye.” Kalya ka Ngosa kena kebele’ “kabiye fye ili line, wa laleka ba tuleke, tukaye mu kucula.”

Awe efyo kalya akalumendo katile aleni kanshi, pali mailo, twala sendama, ilelo ili tule sendama ndeisa mubusha. “Twala kaka aka lushishi ku tukondo. Elyo nomba ndeisa mutinte, nga na mutinta nacite fi, imwe ninshi mubuke, baisa, mwise mumone ifyo bacita, mu bamone no ku bamona ifyo bamoneka.”

Awe mukwai, baisa fika na mu ng’anda. Lilya line bafika fye pa mwinshi baisa fubula, bati “fubu, ta tufubula imikungulu ya nama, tufubula imikungulu ya bantu, tulye uyu? Tala nona, tulye uyu? Tala nona, tulye uyu? Tala nona.” Umunankwe aisa ti no kuti, “uuu, na banona ko panono nobe, bushe teti tubalye ifi fine? Ba kokola sana, batulila lila muno, bala tupwila ifyakulya.” Ati awe tabala nona, leka ba noneneko panono. Fya ipukumuna, fya ipukumuna, fya sendama.

Ba batinta kabili, nomba ba yumfwila abene, bati no kuti iyee kanshi efyo bacite fi? Nomba twalacita shani? Ati tekanyeni, tekanyeni, ta mwaishiba tekanyeni.

Lilya bwaca akati, mulamu ndefwaya mu ngashime ko akasembe. “Ndefwaya naine ntete ko kamo, teti ndeikala fye ifi fine.” Ati “mwa!” E-e kabili ndafwaya ukukonka uko kwine muya,

animals, you hear? Is it clear? In the eyes of Bwalya, Ngosa and their brother the catch looked just like ducks, sable antelopes and spotted deer. They would even say that it is a duck they had killed while in reality it was a person. But they would be thinking that they had killed for them a duck, a duck. Eventually their brother began smelling a rat and said “Ya! These people when they return they say ‘we don’t bring bundles of animals but bundles of humans’.”

And then upon entering before transforming themselves they went to Bwalya and said: “Should we eat this one? She is not ready yet, Should we eat this one? She is not ready yet, Should we eat this one? She is not ready yet.” They moved to the brother: “Should we eat this one? He is not ready yet.” Then they transformed back into their human forms. This is what they always did and the brother told the sisters that the people they were married to were not humans but fantastic figures. They were saying, “Should we eat this one? She is not ready yet, they actually did it to me too.” They said, “You have started what we forbade you to do. Now you have started interfering, that is why I told you to go.” Ngosa told him to leave right away, “You will cause them to divorce us, so we become suffers”.

Then the brother said to them that he will wake them up when their husbands returned from the hunt that night. “We will tie a string to your toes. Then when they come I will pull the string to wake you up, so that you can see what they do and what they look like.”

And they arrived back. When they arrived at the door they dropped their loads, saying “Fubu, we don’t bring bundles of animals but bundles of humans; Should we eat this one? S(he) is not ready yet; Should we eat this one? S(he) is not ready yet; Should we eat this one? S(he) is not ready yet”. One of them said “U-u-u, they are almost ready, can’t we eat them, the way they are? They have stayed a long time, eating our food, they will finish our supplies.” The other refused saying that they were not ready, they should wait a bit longer. They transformed back into their human forms.

He had pulled the string and they heard and saw for themselves; they were very surprised at what their husbands did. They did not know what to do. The brother told them to be patient.

In the morning he asked to borrow an axe from his in-laws: “I want to cut something, as I cannot just sit around all time” They said “Okay!” He said he would have preferred to go with them, but they

nomba mula nshalika, ati iyo uli mwaice. Kanshi nomba lelo ndefwaya naine ndebasa ko, nteme ko akamuti, “mulange ifyo nacenjela ukubasa utwa kubasa basa.” Abati mune akasembe aka. Ba mupela na kasembe akalingile fye. Awe kaya na mumpanga, katema na kamuti – na kamulando, kaisa na mukubasa, kala kabasa no kubasa.

Na mwishiba ico kalepanga nomba?
E mukwai.

Katampa ukulabasa cinshi? Ing’oma, kalabasa.

Elyo kese kengile mo.

Umfwa tekanya! Leka ababiyo aba shaumfwile ko bomfwe ko.

Awe kabasa, kabasa, kabasa. Awe kati no kuti “ya! Awe kwena na basa bwino mwe, kantale njeshe ng’umfwe nga kalalila.” Kati na mbi, mbi, mbi, mbi, mb [mbi onomatopoeia], ka bilimuna po, kaumfwa fye akaoma kacita shani? Kalila. Kati no kuti “ya!” Kaumfwa bwino – “bushe akakene akaoma nga na lisha po, ati mba [a sound], kuti kaima? Nshabalinge ba mulamu – kanshi twala pusuka.

Ati no kuti “bankashi yandi lelo tulefwa”, iseni kuno. Efyo kaitile:

“Bana Davy, bana Bupe bushe mule umfwikisha akashimi aka ndeshimika? Pantu imwe mukesa bula ndume wenu uyu amuti shala – umfweni ifyo abanenu bacitile.”

Kaisa ti no kuti, kati no kuti, bankashi yandi ifi nomba balaya mu kulunga ifwe twalaya. Basange natuya lelo baleisa tulya. U-u, nao atampa uyu. “We mwaice ta wapangwa bwino”. Ni Ngosa uyo, ulya wine uwa fikansa. “Efyo nalekweba iwe pantu ulanda landa fye. Leka tala tulye ko amanama. Ishi nama tulya kuno ta twalelya kulya. Okay, uulefwaya ukuya ankonke, uulefwaya ukushala ashale.” Awe kutila lilya line kapwisha ukubamba kaingila na mukati, kauma po no kuma.

Elyo nomba kaisa ingila mo, ka bilimuna po, mbi. Mbi, mbi, mbi, mbi, mbi, bamona uko kaisa ima mumulu kwaa. Kalela, kaya na mumulu, kaya na mumulu. Awe kaisa bwela, bankashi bakwe palya bati baloleshe, ati aka kamuntu – kabiye no kuya ifyo fine. Ati “ba Bwalya seni munine, ala fiwa fyaisa no kwisa, nomba nafiya obola ne finankwe.”

did not allow him on account of his age. He would like to carve some thing; he would cut down a piece of wood, “And I will show you how skilled I am at carving things.” They said “Friend, here is an axe” and gave him an appropriate size axe. He then went in the bush and cut down a piece of wood, and came back and started carving and carving.

Do you what he was carving? Yes madam/sir.

He started carving what? A drum, he started carving.

Then he will get inside it.

Listen, be patient, let your friends who have not yet heard the story, hear it properly.

And he carved, carved and carved. He then said “Ya! I have done a good job, let me try it and see if it will sound.” It went mbi, mbi, mbi, mbi mbi [mbi: onomatopoeia] as he played on it. He heard that the drum did what? It sounded. He said “Ya!” He felt good. “Well, will this drum rise if I play on mba [a sound]. It can fly? I will not show my brothers in-law – maybe now we will be saved.”

He then said, “My sisters, today we will die”, then he called to them:

“Bana Davy, bana Bupe are you paying attention the story I am telling, because you are likely to tell your brother to remain. Listen to what your friends did.”

He then said that since the in-laws were going hunting his sisters and himself should leave. They should find them gone as they mean to eat them that day. Uh! This one has started up again. “Young man, you are not all together”. This was Ngosa being the more belligerent. “That is what I was telling you that you talk out of step. Let us first feast on the meats. Okay, the one who wants to go, follow me! And the one who wants to stay stay.” When he had finished putting the drum membrane in place, he got inside and strikes the drum head.

He then entered the drum and struck it mbi. Mbi, mbi, mbi, mbi, mbi, and they saw it rise into the sky kwa-a [onomatopoeia]. It floated, then went higher and higher. It eventually came down, but the reaction of his sisters was only of amazement and they told him to leave in his drum. He said “Bwalya come in with me because your fantastic husbands have invited their kind to the feast of you.”

Banina?

Ta basumine, abati awe kabiye ulubepa fye. "Ifwe tulefwaya tala tulye inama ishi."

Nga ba Bwalya ta baninine?

A-a, bale konkelesha muli Ngosa. Bale konkelesha muli Ngosa, ati awe tala tulye ko inama ishi. Ifwe ta twasumine ukuya, tulye ko inama ishi. Abati awe ifwe tulye ko inama ishi. Ifwe tatwasumine ukuya, tulye ko tala inama ishi.

Awe kalya ka ndume yabo kaya – kumulu. Awe ukuti abakashana bati batile bamona fyene fiwa ifyo fyaisa umulongo, elyo nomba balabutuka, balabutukila ulubilo kuli ka ndume yabo. "We muntu sotusendeko twalafwa ifwe. Shisa utusende twalafwa ifwe." Kalya kandume yabo akati, nshamusende. Nomba balati nga bapupuka, ifiwa nafyo elyo fyalabutuka. Lilya line ifiwa fyati fikate Bwalya na Ngosa kaisa bwangu bwangu ka balelula, baingila bwangu bwangu mu ng'oma, ka bilimuna po kati na, [mba: onomatopoeic for drum sound]

Did she get in?

They refused, saying that he was just lying. "We would like to eat some more of these meats."

What about Bwalya, did she get in?

A-a (no), she was following Ngosa's lead, she said no as they wished to first eat the meats. They insisted that they remain and eat the meats. We will not agree to go; we have to eat the meats.

And then their brother rose into the sky. Then the women saw their transformed husbands coming in a file, and then they began running about, they ran towards their brother. "Come and pick us up please, because we are certainly going to die". "Come and pick us up, we are going to die". Their brother said he would not pick them up. They would run and their husbands would run after them. When they were just about to be caught, the brother came down quickly and picked them up in the drum. Then he hit the drum, [mba: onomatopoeic for drum sound]:

Bukwe e

Call Response

Voice

Bu-kwe e! ka - o-ma ka-la-wa - ma bi-li bi-li, ka - o-ma ka-la-wa - ma.

Clap

IciBemba song text

Bukwe-ee, kaoma kalawama bilibili, kaoma kalawama.

Fyaumfwa. Afiti yangu "e-e, aka kamuntu e-e. Kanshi cine cine efyo bankashi ba kako balekashila, kanshi naifwe nga twatile nakashale, atukatamfya ngatwabalya. Nomba natweshe, bantu teti batucimfye" ifwe tuli fiwa. Fyabutuka ulubilo ifiwa, fyabutuka ulubilo ifiwa, fyabutuka ulubilo ifiwa, fyabutuka. Akaoma nako kaleya fye mumulu. Aleti nga abilimuna pa kaoma ulya ndume wabo at na Pah [pah: onomatopoeic for drum sound]:

English translation

In-law, the drum is good bilibili, the drum is good.

The fantastic figures heard "E-e, this person e-e. That is why the sisters wanted him to stay behind; we should have supported the effort and sent him away, now we should have eaten them. But then all is not yet lost, let us try, humans cannot defeat us." They ran, ran and ran. The drum was also forever rising into the sky. The brother would hit the drum pah [pah: onomatopoeic for drum sound]:

Repeat the song

Y-a-a-a-ah! Akaoma kaya fye mumulu mumbi

Y-a-a-a-ah! The drum just went far up into the

mumbi umawkuti ne fiwa fya filwa fikasange. Fyayafika na pamumana, palaya pene akaoma kalela! Elyo kaisa lelela palya pene pa fiwa, kati na pya-a-a-ah!!! Pa mitwe ya fiwa. Ifiwa fyati nokuti fyawila na mumenshi. Kabula no lwimbo:

sky where even the fantastic figures could not reach it. They reached a river, and the drum was hovering above and sort of teasing the pursuers, it swooped down pya-a-a-ah!!! On top of the heads of the pursuers. They all fell into the water and the brother started singing:

Repeat the song

Awe mukwai, babutuka, babutuka, babutuka, ifiwa file bakonka fye filya fine. Baleya fye baleimba no lwimbo, mpaka bafika na mumbali ya mushi, ne fiwa fyashalila no kutali. Awe lilya bafika mumbali ya mushi na bantu nabo ba bomfwa, abati kuli akalwimbo akaleisa, ati tumfweni ing'omba, tumfweni ing'omba, tumfweni ing'omba. Awe nabo bakonkanya po fye ukwimba.

They went on like this, and were pursued. As they went they sang the song, until they arrived at the edge of their village and the pursuers were left far behind. The people in the village heard their singing and said there was a song approaching and put up an alert saying listen there come musicians. They continued the singing:

Repeat the song

Awe baisa fuma na mung'oma balaya no kuya ulubilo mumushi. Bayafika pali ba wishi na ba nyina.

And then they got out of the drum and went running into the village. They arrived at their father and mother.

na kaoma bali kasendele?

Did they take the drum?

Awe! Kashele pa mpela ya mushi. Ifiwa fyaisa fika na palya pene, fyena filetila emobali mu kaoma. Afiti tepapo akaoma nakapona, amaka yakwima takakwete, nomba twalakalya. Bwangu bwangu ifiwa fyaisafika na pa kaoma palya pene.

No! It remained at the edge of the village. When the pursuers got there they thought that they were still inside the drum. They said see the drum has come down and has no power to rise, we are now going to eat them. They quickly surrounded the drum.

"Nomba mwalishiba amaka ya fiwa tayaba ngamaka ya Bantu."

"Now, you know the power of the fantastic figures is not comparable to that of humans."

Lilya ifiwa fya fika pa kaoma, kusantaula na kaoma bena baleti muli abantu, abati "a-a-a-a tamuli! Tamuli nangu cimo." Elyo kandume kabo wabo kaisa bilikisha akati "natufika nga mulefwaya mwise mutulye." Ifiwa afiti "kapeleleni mwalishuka," pantu teti fifike mushi, no bushiku bwaca.

When the pursuers reached the drum they broke it into pieces thinking that it contained the people. They said "A-a-a-a it is empty, there is nothing inside." Then the brother called to them saying, "We have arrived, if you want come and eat us". The pursuers said "Go, you have been lucky this time".

Awe na kashimi kacita shani? Kapela.

And then the story does what? Ends.

2. Mulenga ne ciwa

by Mathews L. Mwango

IciBemba text

English translation

Kanshi patile akantu mwebana: "Kaikele nge fyo twikele."
Eya!

*Once upon a time "There once existed a state of being, when it woke up, it was as always".
Good!*

Kanshi ubushiku bumo mulumendo ba wishi bali mwipwishe ukutula, bushe ifi ule endauke fi, bushe nukula uwa kufwaya ukupa?

In the course of things, one day a young man was asked by his father if his current errant behaviour was an indication that he was at the

Umulumendo atile ee tata ninkula ndefwaya ukupa.

"Eya! Kanshi cisuma nalakweba ing'anda mu yakuti ukopile."

Ba sonta ing'anda imo abati, nga kuli ilya ng'anda? Umulumendo ati, "awe mpeni ko akashita iyakuti nkaloleshe umukashana umusango abelelemo."

Alile kuli ilya ng'anda baya lanshanya na ulya mukashana. Nomba ulya mukashana, mu mano yakwe talemoneka bwino. Aisa eba abafyashi ukuti, awe ine nshile mufwaya, mfwaiteniko umbi. Bamufwaita umbi, ati nshile mufwaya. Bamufwaita umbi, ati nshile mufwaya, "Ikeni tata nkaifwaita umwanakashi uwa mu mano yandi". Elyo bebele abati, cisuma kanshi!

Elyo aebele banyina ati, "mayo mpekanisheni utubunga no munani nkaye ndefwaya fye abanakashi ba kupa, abo ndefwaya ne mwine, not ukumfwaita, iyo, ukumfwaita kwena nakana." Bapakanya na kabunga, ubunga ubo akale balebika mu ndupu. Indupu balekombola icimuti, basesako filya ifimamba filya, elyo bacita ubusaka, bapuma no kupuma, caba kwati li saka. Emo ba mubikila utumunani, ba bikamo no bunga, no tumusalu utwa kusalula filya fine. Umulumendo ulya kuibika na munshila, alaya lwa kumasamba.

Kanshi ilyo afikile pa mushi umo, aile fikilila mu nsaka. Mu nsaka mulya afikile mulya, elyo aposele ilyashi ku bakalamba balimo, insaka nge shi, pantu emo balebombela imilimo abakalamba filya fine. "Wafuma kwi mune?" Ati nafuma kwa kuti na kwa kuti.

Ico waendela sana cinshi? Ati, mukwai ico naendela ndefwaya banakashi abakupa. Ooo, ulefwaya abakupa? Ati ee. Elyo bebele cisuma, "ngoko wafuma ta waupa?" Ati awe nshaupa, ndi mushimbe, ndifye akalumendo, nga fino fine mulemona.

Elyo nomba kanshi ba musontelelako abanakashi banga, four, bane. Aba ba tantama apa kuti wafwayapo ani? Ebele, awe pali aba kwena, uyu nshimutemenwe, uyu nshimutemenwe, uyu nshimutemenwe, kanshi bonse four tabatemenwe.

Bebele ati, awe kanshi mukwai ifwe epo tupelele,

mature age for marriage. The young man indicated that he was old enough and wished to get married.

"Good! It is well; I will indicate to you the family where you should seek a mate."

They indicated a house to him; the young man refused, saying "he needed some time to consider their choice".

He eventually went to the house and talked to the girl. According to his taste the girl proved unsuitable. He told his parents to find another girl for him. They found another girl and he said he did not want her. They found another but even this one was not good for him. He then said "Stop father, I will find my own girl, who has similar interests to mine". The parents said it was well and good.

Then he told his mother, "Mother prepare some food for me to take on the journey to look for girls to marry – the ones that I prefer, not the ones you have been selecting for me". They prepared the rations for the journey. They put the rations in Indupu¹, they used to remove bark from a tree, turn it to make it soft for conversion into a sack. This was what they used to pack his rations. The young man started off to the west.

Upon arrival at a village he went to insaka² At the insaka he explained his mission to the elders present. Insaka like this one, because that is where they performed their chores. "Where are from friend?" He named his place of origin. "What has brought you this far?" He explained that his mission was to look for a woman to marry. They said okay, "But where are you from, are you not married?" He said he was not married; he was a single young man as they could see.

Then they indicated to him four girls. They asked him to choose whomever he liked. He went through all of them and said that of the four he did not fancy any of them.

They then told him that was all they could offer

¹ Ndupu is a bag made of tarnished bark of some special fibrous trees.

² Insaka is a central place in the village which usually consists of a shelter where men meet to discuss daily issues.

abakashana ba mushi ni ababene. “Nomba kanshi apa ulecitapo shani?” Ati, awe nalaya ku masamba njemfwaye bambi, abali mu mano yandi.

– those were the only available girls in the village. “So what are you now going to do?” He said he would continue westward to seek out those he has in mind.

Alyendele inshita iyikalamba sana mpaka aya ponena mwiwanga – mwalishiba amawanga? Ni mulya mu nika umushaba ifimuti, nge fi. Elyo nomba kanshi elyo aleya filya, kuntanshi yakwe apatali sana, pasokoloka no mukashana umusuma sana sana sana. Aisa iminina mukati ka musebo.

He travelled for a long time until he reached a plain – do you know what a plain is? It is where there are no trees like these. Then, as he was going, far in front a lady appeared. The lady was very, very beautiful. She stood in the middle of the way.

“Nga iwe we mulumendo niwe ani?” Ati nine cite, “nga iwe we mukashana niwe ani?” Ati nine cite. “Ifyo ulefwaya kuno finshi?” Ati “ndefwaya abakupa. Nao umukashana ebele naine wine mfwaya abaume” abakungupa nomba balibula.

“And you young man, what is your name?” He gave his name. “And you young lady what is your name?” She gave her name. “What are you looking for here?” He said: “I want some one to marry”. The young lady said, she also has been looking for man to marry but they are rarely found.

Ebele “o-o, nga bafyashi bobe abakuti natwalako insalamo ni balikwi? Pantu naine ni nkutemwa.” Ebele, ati ngawasumina ukuti ungupe elyo nka kutungulwila ku ba fyashi bandi, eba kutila ukaye twalako insalamo. Cisuma natuleya, ba tampako no kuya, ni mwiwanga umo, ilitali sana iwanga.

He said “O-o, where are your parents whom I can approach with insalamo³ for your hand? Because I like you.” She answered that she will only take him to her parents if he promises to marry her. He agreed and they started off, in the plain, a very big plain.

Awe umukashana ulya ati ende, ati awe ine nshenda, kanshi mpapa ko. “Nkupape ubutumbili ukwete ubu?” Ebele “e, mpapa ko fye, pantu ine amaka ya kwenda nshakwata.” Abula noyo mukashana amupapa munuma, akape akwapila mu kwapa – kalya kene akape ka lupu lwa bunga, balaya, balaya. Bayafika pa mpanga fye apatali pa numa ya kwenda ba mailoshi abatali sana sana, umwaume ebele, awe mune ine nanaka sana, we mukashana leka tutushe apa pene, nkware amaka yambi ayakuti nkupapile na kabili. Elyo umukashana abula akalwimbo ati:

The girl attempted to walk but after a while she told the young man to carry her on his back as she was not used to walking. “I carry you as big as you are?” “Yes! Carry me because I do not have strength to walk.” He put the girl on his back and carried her. He also carried his bundle of possessions. They were in the forest after travelling many miles, the young man told the girl that he was tired and that they should rest. Then the girl started singing the following song:

Tusheni fifyo



IciBemba song text

Tusheni fifyo
Tusheni fifyo, kalume kandi, kamubucanga

English translation

Rest as we are
Rest as we are, my man, who has found me in this deserted place.

³ *Insalamo* is a gift given to the in-laws when a man requests to marry into a family.

Namitapa kwetu miti mitali ishili yakomba

Bana mulya cani, natuitule, twende—

Awe umulumendo ulya kwikala filya fine, nomba umwanakashi ali mu numa. Aikala fino fine, aikala fino fine, elyo amwene ukuti apema ko panono, elyo aebele ati, natuleya nomba. “Bushe teti utampe ko fye ukwenda panono uleke tukaye fika bwangu ku kutwala insalamo?” Ati: Awe. Umulumendo ulya kwikala filya fine, nomba umwanakashi ali mu numa. Aikala fino fine, aikala fino fine, elyo amwene ukuti apema ko panono, elyo aebele ati, natuleya nomba. Bushe teti utampe ko fye ukwenda panono uleke tukaye fika bwangu ku kutwala insalamo? Ati:

IciBemba song text

Akwendeni fifyo
Akwendeni fifyo, kalume kandi, kamubucanga
Namitapa kwetu miti mitali ishili yakomba

Bana mulya cani, natuitule, twende—

Awe batampa ukwenda filya fine, no mwanakashi ali mu numa. Ba enda, balaenda, balaenda, baenda mpaka na kasuba kasuka kawa. “Mukashi wandi na papata tula nomba, na kasuba na kawa, leka ntete ifimuti ncite insakwe umwakuti tusendame, leka ndetema ifimuti”. Ati:

IciBemba song text

Temeni fifyo
Temeni fifyo kalume kandi kamubucanga
Namitapa kwetu miti mitali ishili yakomba

Bana mulya cani, natuitule, twende—

Ya! Camupesha amano umulumendo. Bushe kanshi e kupa cine cine? “Ukwakuti ndenaka fye umusango uyu wine – icakuti kupa fye epela, awe icifuba calafwaya ukulepuka.” Awe nomba kanshi palya pene umulumendo aletema ifimuti ifya kuti ese akule insakwe, aletema – umwanakashi ali mu numa. Elyo apwile ukukula insakwefilya fine, ebele icakulya na tukwata mukashi wandi, nomba amenshi aya kuti tuyetela icakulya tapali. Leka mfwaye ukuli akamana tuye tutape ko amenshi. Awe balaya, ali mu numa, akana ukwika, kuya fika fye na ku kamana kuti batape amenshi. Leka ntape amenshi? Akana:

IciBemba song text

Tapeni fifyo

I have come and taken you where I am from, where there are tall trees, which are not to be climbed. You who eat grass, let us put down our loads, so we can go better forward

The young man rested as he was, with the girl on his back. When he felt a bit rested he said “Let us continue” He asked the girl, “Couldn’t you try to walk on your own so we could make better time to go and present insalamo”? She said no. The young man stayed with the girl on his back. He asked her again to get down and walk on her own. She sang:

English translation

*Go on just this way
Rest as we are, my man of bucanga⁴
I have just taken you to my home of tall trees, which are not for climbing.
You who eat grass, let us put down our loads, go forward*

Well, they started walking again with the girl on the back of the young man. They travelled and travelled until the sun set “My ‘wife’ please now get down – you can see it is late. Please come down so I can prepare a place for us to spend the night.” She said:

English translation

*Cut as we are
Cut as we are, my man, of bucanga
I have just taken you to my home of tall trees which are not for climbing.
You who eat grass, let us put down our loads, go forward*

Ya! The young man was beaten. Is this marriage? He wondered. “I will be forever tired. My sternum feels like busting.” As he was thinking these thoughts he was cutting sticks to make a lean-to while carrying the girl on his back. When he finished preparing the shelter he invited her to get down so he could go and collect water so as to make food for them. She refused to get off his back even when they reached the river. She said:

English translation

Draw as we are

⁴ A sandy plain.

Tapeni fifyo kalume kandi kamubucanga
Namitapa kwetu miti mitali ishili yakomba

Bana mulya cani, natuitule, twende—

Awe umulumendo ulya alatitifula na menshi aletapila mwibuleki, aletitimuna aletapila mwibuleki filya fine, mpaka ateka na pa mutwe, balaya bayafika. Akosha umulilo – “ika mune uleke nkoshe umulilo.” Akana ati:

IciBemba song text

Kosheni fifyo
Kosheni fifyo kalume kandi kamubucanga
Namitapa kwetu miti mitali ishili yakomba

Bana mulya cani, natuitule, twend.

Awe mukwai, palya pene, banaya no bwali – ali mu numa – anaya naya naya, anaya. Lekenitulelya icakulya nomba mukashi wandi, ni ntebete icakulya. Akana ati “na tulelya fye ifi fine.” Na tulelya fye ifi fine – mpaka balya ubo bwali bapwa no kupwa – basendama, ulucelo bali munshila. Na mupapa? Na mupapa ali mu numa mpaka nomba – nga pakulala balele shani? Ifyo fine ali mu numa – no way – ifyo fine, ali mu numa. Shasuka nomba ishinkanda ishi – amolu yalaingila mu nkanda ya mwaume pantu amupapile umuku walimo, kwati nomba akambatila.

Ulucelo baima balaya. Elyo nomba pakati kashila elyo atontonkanya ati, bushe uyu manakashi mutuntulu nangu naupa iciwa? Kanshi nomba awe, kandeya ku kakonkote. Alimine ukuya ku kakonkote – ali mu numa. Akakonkote kalya ilyo afikile uyo muntu, kebele iwe we mulumendo we, pakuti nkubuke icaba muli uyu mukashana, tala ika we mukashana. Akana ati:

IciBemba song text

Bukeni fifyo
Bukeni fifyo kalume kandi kamubucanga
Namitapa kwetu miti mitali ishili yakomba

Bana mulya cani, natuitule, twende.

Elyo aka konkote kaisa mutotosha mu kutwi, umwnakashi uyu waupa ciwa. Ecalenga ukuti ulekana ku bafyashi, baleti bakulanga umukashana wakana, bakulangilila uwakupa wakana, nomba kanshi eici cakufunda ukuti waupe ciwa.

*Draw as we are, my man, of bucanga
I have just taken you to my home of tall trees, which
are not for climbing.
You who eat grass, let us put down our loads, go
forward*

The young man drew the water and put it in a pail. He then carried the water on his head back to the camp site. He made a fire – “Get down my friend so I may prepare the fire.” She refused saying:

English translation

*Prepare fire as we are
Prepare fire as we are, my man, of bucanga
I have just taken you to my home of tall trees which
are not for climbing
You who eat grass, let us put down our loads, go
forward.*

He prepared the food while the girl was on his back. He invited her to get down and eat. She refused and said: “Let us eat as we are.” They ate the meal and slept. In the morning they started off. Was he still carrying her on his back? Yes he she was still on his back. How did they sleep? As they were – with her on his back. Eventually the constant friction affected his skin. Her feet and legs were getting into the boy’s skin. It was as if the two bodies were glued together.

In the morning they started off. He began now thinking about the nature of his bride. He questioned whether he had married a human or iciwa⁵ So he decided to go to a mantis. The mantis told the young man that he could not divine the problems with girl unless the girl got off his back, but the girl refused to get off his back singing:

English translation

*Divine as we are
Divine as we are, my man, of bucanga
I have just taken you to my home of tall trees which
are not for climbing.
You who eat grass, let us put down our loads, go
forward.*

Failing to dislodge, the mantis whispered to him that the girl he was carrying was iciwa. This had happened to him because of his stubborn stance with his parents on the choice of the person to marry.

⁵ Iciwa and ciwa both mean a malignant, malevolent spirit figure.

Mwaumfwa ifyo umulandu waba? Nomba atampa no kututuma umulumendo, ati kanshi “ndecita shani? Nomba bushe kwashala intampu shinga pakuti tukafike ku mwenu pakuti nkatwale insalamo?” Ati iyo ni mupepi sana natuleya. Balaya, balaya, balaya. Elyo bafika pa cilindi, kwati cibwendo. Nomba ubwendo twasanga capala kwati ka mfyemfye. Nomba ndekusenda shani pakuti tupite muli ubu bwendo? Ati:

You have heard how the matter has turned out? The young man now started trembling and said, “What am I going to do? What distance is left to the destination where I am to deliver the nsalamo?” She answered that it was not far. They continued on their way. They eventually arrived at a hole in the ground, somewhat like a burrow. This hole was like a tunnel. “How am I going to carry you in this narrow space,” the young man asked the girl? She answered:

IciBemba song text

English translation

Piteni fifyo
Piteni fifyo kalume kandi kamubucanga
Namtapa kwetu miti mitali ishili yakomba

*Pass as we are
Pass as we are, my man, of bucanga
I have just taken you to my home of tall trees, which are not for climbing.
You who eat grass, let us put down our loads, go forward.*

Awe basuka baingila mucilindi. Balaya balaya (mu cingeleshi batila ‘tunnel’), elyo uko baile fika uko eko basanga abfyashi, ifiwa. “Abafyashi bob nibali kwi?” Ati “aba.” Umulumendo afumya ne nsalamo apela na bafyashi – abalile kuli shibukombe.

Eventually they managed to get into the tunnel, and arrived at the girl’s parent’s place – the parents were ifiwa. “Who are your parents?” “These ones”. The young man took the nsalamo and presented it to the parents – he did this through shibukombe.⁶

Shibukombe nao ekuya pela abafyashi. Kanshi akamushi konse pa bwendo palya ba longana ukwisa tamba umuntu, pantu atula ku batuntulu aisa kubafwa – ku fiwa.

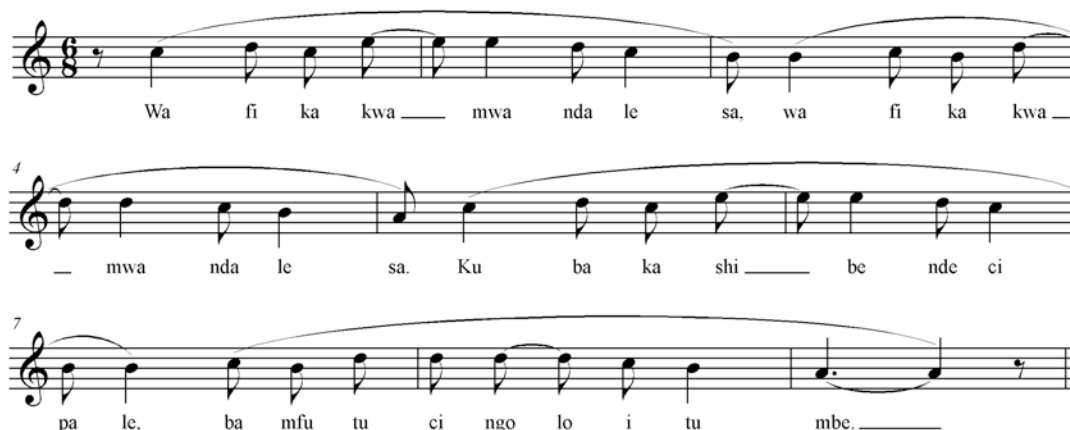
Shibukombe then gave it to the parents. The whole underground village gathered to come and see this human – who had come from the living to the dead – to ifiwa.

Elyo nomba bashifyala kuli uyu mwine umwankashi (umwaume) batampa akalwimbo abati:

Then the father to the girl started singing the following song:

⁶ *Shibukombe* is the go-between who arranges marriage issues between the two families in *Bemba* traditional culture.

Kwa Mwanadalesa



IciBemba song text

Wafika kwa Mwandalesa
Wafika kwa Mwandalesa
Ku bakashi benda icipale
Ba mfutu ciyongolo itumbe
Ba mfutu ciyongolo itumbe
Ba mfutu ciyongolo itumbe

Kanshi ilyo baleeba ati bamfutu ciyongolo itumbe,
ninshi balecita ifi. Ifiwa filecite ifi.

Nomba apo temwenso wa mwikata ici cine. “Kanshi pa kupusuka nkapusuka shani kuli ifi fintu?” Nomba akakonkote kali mwebele ati ngawasanga ko ifya yafya uko, “umuti” uyu nakupela uyu, ukome panshi. Ifiwa fikaleka ukukusosha, fikala kutamba fye, elyo ukafumine windo – pa bwendo bwine ubu, ukaleya na kumwenu. Kanshi eilyo line kanshi, bashifyala byamba ululwine lwimbo na kabili:

Repeat the song Kwa Mwanadalesa

Awe abula no muti ulya aposa na panshi. Awe ifiwa filya fyaleka no kusosa, no mwanakashi ulya ukutila atilempapa – iyoo – camupesha amano.

Awe aisa ongolokapo umulumendo alaya – ayafika na ku kakonkote, pantu kamwebele akati nga wabwelako uko nangu fikafye nangu fika be bwino ukese njeba ifyo ukayasanga uku. Awe eko apita ku kakonkote.

English translation

*You have arrived at Mwandalesa
You have arrived Mwandalesa
At the wife's you stylishly parade
Ba mfutu ciyongolo itumbe⁷
Ba mfutu ciyongolo itumbe
Ba mfutu ciyongolo itumbe*

When they were singing “ba mfutu siyongolo intumbe” they were doing it like this- [circular roll of shoulders in wriggling motion in the manner of a millipede].

Meanwhile the young man was very scared of these happenings. “How am I going to be saved from these things?” He then remembered the “umuti” that the mantis had given him for eventualities such as the one he faced. He was to hit the umuti on the ground and the ifiwa would be immobilised then he would escape. In the meantime the in-law had started singing again:

He then took umuti⁸ and threw it to the ground. The ifiwa were immobilised and the girl did not ask him to put her on his back – he was amazed.

He then sneaked away and went to the mantis because this was part of his instruction. He had to report his experiences to the mantis.

⁷ *Ba mfutu ciyongolo itumbe* has an idiomatic as well poetic meaning. It can be translated as “Those of a *mfutu* [a wild] local fruit who move along like a millipede”. The context suggests that the words are used here for both their musical and emotive qualities.

⁸ *Umuti*: medicine or a tree.

"Waile sanga shani?" Awe ala mulondolwela, alalondolwela akakonkote, monse umo, na pitamo. Ebele "e-e", nomba wapusuka. "Pantu aupwako inshiku shibili nga baliya kwipaya pantu fiwa, nibalya abafwa kale e manda yabo. Cisuma, kabili bula uyu muti, nga wafika pe wanga pene apo wakumanishe umukashana ukaye posa palya pene, ninshi ne cinshingwa cakwe capwa, cashala, cabwelelamo na ku manda kuntu cafumine."

"How did it go with you?" He explained his experiences to the mantis. The mantis said "Okay", now you are safe. If you had stayed over two days they would have killed you because they are ifiwa that is the home of the dead people. Good! Now take this other umuti. When you reach the plain where you found the girl put this umuti at that spot. This will prevent her spiritual shadow from following you, it will then go back to the cemetery where it came from."

Elyo nomba kanshi umulumendo kulaya, kulaya, kulaya mpaka no kuya fika ku mushi ku mwabo. Abantu balilosha balileka no kuleka abati alifwa umuntu wesu. Nomba elyo baile mupumikisha (mupumikilwa) pakati ka nshila, pakati ka mushi.

Well, the young man started off again until he arrived back at his home. People had mourned him and given him up for dead. They were very surprised to find him in the middle of the village.

(ninshi alisansa po?) E-e ninshi alisha asansa po pakuti iciwa cika mukonka.

Did he sprinkle umuti on the spot? Yes he had done it when he passed the spot so as to prevent the iciwa from following him.

Elyo nomba kanshi, akaice kamo akati "mayo" – asanga banyina balepela – "mayo ala balya bapala nga ba Mulenga balya tulosha, mutila balifwa – abakalamba bandi." "We mwana twala uko – uli shetani, umuntu uwafwa kale eo wingesa njeba ati - ala mayo lolesheni? Alefuma akatalamukila nga filya. Bati balolekeshe banyina cine cine basanga fye ni Mulenga, ya!!! Bapuma po no musowa nomba, "umusowa wa bulanda (nsansa)", pantu umuntu uwo walufya kale nomba wa mumona cilaba ubulanda sana, kabili bayamba ukulila, bayaeba na balume ati, seni mumone Mulenga naisa. Elyo bacite filya, baya cita na repoti ku mfumu ati seni mumone uo tulosha ati alifwa nomba nabwela. Elyo batampile nomba ukulisha akamangu.

Then a child said "Mother" – the mother was grinding – "mother that one looks like Mulenga, the one we have been mourning – my elder brother." "Get out of here child – you are a devil, the person who died so long ago is the one you are telling me to see?" He was coming to them at a distance. Upon taking a closer look the mother realised that it was indeed Mulenga, Ya!!! She started "mourning with joy", joy in the fact that one who had died had now come back to life. She went and told the husband to come and see Mulenga. They also went and reported the matter to the chief. They then played the akamangu.⁹

Mwalishiba kamangu? E mukwai. Kamangu ni ng'oma ya musango nshi? Nani uwishibe akamangu? Kamangu ni filya nangu umuntu nafwa elyo baleita abantu, nkiti, nkiti, nkiti. Nkatu – ninshi baleita abantu.

Do you know kamangu? Yes sir. Kamangu is what kind of drum? Who knows akamangu? Kamangu is like when a person dies and they need to call people, [nkiti: onomatopoeia], nkiti, nkiti. Nkatu – they are calling people.

"Nga imwe bambi mwebaleti na mwishiba, kamangu cinshi?" "Ni filya nga balelisha ng'oma, baleita abantu." "Akanono akaoma nangu icioma icikulu?" "Cikulu." "Eya, e kamangu ulya."

And you others who say that you know, what is kamangu? It is when they are playing drums for calling people. A small drum or a big drum? A big drum. Yes, that is kamangu.

Kanshi elyo batampile ukulishe ing'oma isho na bantu balongana. Cinshi ca citika kwi sano? Abati awe Mulenga na londoka. Kanshi imfumu ya ebele Mulenga – e fundisho lyali po sana. Imfumu yalaeba Mulenga aiti – "wamona Mulenga ubutalami bobo bwalenga waya bwela

When they played the drums the people gathered. They wondered what had happened at the chief's place. They were told that Mulenga had returned. The chief gave Mulenga some advice and admonishments. He said to him, "Your stubbornness has brought the

⁹ Kamangu is a big drum. It is also a rhythm pattern played on the drum to alert the community to some major news or event.

kumfwa. Waile upa iciwa. Wiso obe uyo ekele na noko, bali kulangilile abanakashi ba kupa, nomba tawale fwaya.”

Kanshi ulu elushimi efyo lwaba, nomba naimwe nga mwakula mukale umfwila abafyashi – muleumfwa? E mukwai. Nga batila ilya ng’anda tayawama, wakana ninshi ukaba nga Mulenga uwaile kumfwa.

Kali kashimi: kapela.

tribulations on you, your parents and the community. They had shown you girls but you refused them.”

Well, this is how this story goes. When you grow up listen to your parents – do you hear? Yes sir. If they say that family is no good, you refuse then you will be like Mulenga who went to death.

And the story: ends.

3. Kalulu ne Nsofu

by Mathews L.Mwango

IciBemba text

Katile akantu: kaikele nge fyo twikele

Kwali ubwina nama – mwashiba ubwina nama? Ine nshabwishiba, ni nama ishingiri – wonderful! Ni nama ishingiri ishapusana pusana.

Kanshi kwali ka kalulu – ka kalulu bonse mwalikeshiba te ifyo? E mukwai – eya!

Kalulu uyo aile upa mwana nsofu – insofu cilya icikulu sana.

Kanshi ilyo aile upa mwana nsofu. Insofu yena tayatemenwe. Yatile: “akantu akacepefi, nangu mwana wandi watemwa ukupa uyu, bushe kwena mukala fyala abana ba musango shani? Awe katola muno aka kantu aka.”

Nomba ico kalulu alitemenwe mwana nsofu, mwana nsofu nao alitemenwe kalulu, balikele filya fine, batampa no kufyala abana. Nomba ubushiku bumo insofu yalifumine apo yikala aiti kanje pempula tatafyala no mwana wandi. Ilyo yasangile ukutila umwana wayiko talipo, nomba yasanga shifyala, mwalishiba shifyala? E mukwai, eya! Bwangu bwangu amusenda ku mulembe wa nsofu, amusenda filya fine ku mulembe no kuya mutubika pakati ka mumana, epo akasha, ati shala “ufwile apa pene pantu nshakutemwa nangu panono, iyoo.”

Elyo kanshi umukashi kulya umutima wakunkunta kulya, ebele abalume bandi bele kwi? Nga ni batata katwishi kuti nabaya ipaya umulume wandi. Awe mumakuba, mumakuba, mumakuba, asanga napo insofu isholomweke, asanga no tu ndoli ndoli – tulya utumenshi nga tule cite fi, mucisungu batila fountain, tulecita ndu, ndu, nduEbele ati “apo pene apo baposele umulume wandi apa. Nako akakashi kakwe u-u, kayapo pa mumana. Lilya kaya pa

English translation

Once upon a time...

There was an animal kingdom. Do you know an animal kingdom? I do not know – is it many animals? Wonderful!! It is a lot of animals of varied species.

There was a hare – do you all know what a hare is? Yes sir – good!

The hare married the elephant’s daughter – the elephant, the very big thing.

The elephant did not like the idea of a hare as his daughter’s husband. He said: “Such a small thing, even if it is marriage my daughter wants, what kind of children will they have together. No the hare is just too small.”

But the hare loved the elephant’s daughter and the elephant’s daughter loved the hare. They lived well and began having children. One day the elephant decided to go and visit his in-laws and his daughter. When he got there he found that his daughter was not around but his in-law was there. Do you know what a son-in-law is? Yes sir, good! Quickly he took him using his trunk and went and threw him in the middle of a river. He said “Drown and die as I never liked you, at all.”

In the meantime the wife had a premonition about the husband. She felt that her father was inclined to harm him. She followed the tracks of her father the elephant until she arrived at the river and saw bubbles rising from it. Do you know what utu ndoli ndoli [onomatopoeia] means? It is for water when it is going. Ndu, ndu, ndu. [onomatopoeia for sound of dripping water]. She said, “This must be the place where my husband was dumped”. She then went into the river and started singing:

mumana kaisa tumpuka kabili filya.” Elyo kalaimba kati:

Ya malenga malenga

Voice

Call

Ya ma le nga ma le nga a yo me nshi na yo te yo,

Response

5

ya ma le nga ma le nga a yo me nshi ma te nga.

IciBemba song text

Ya malenga malenga ayo menshi matenga ayo teyo
 Ya malenga malenga ayo menshi matenga
 Ya malenga malenga ayo menshi matenga ayo teyo
 Ya malenga malenga ayo menshi matenga

Awe icisabi caisa ibuka – mbulu!

“Nishani we mukashana iwe uli pa mumana?” Ati ndefwaya umulume wandi. Umulume wandi batata taba mufwaya, ba muposele pano pa mumana. Ebele (isabi) “e-e ca cine cine, nomba ulemufwaya? Ati ndemufwaya sana sana, pantu mulume wandi. Elyo icisabi ca mupapa pa mabeya. Balaya petenga, balaya petenga, filya fine balaya. Baleisa mukufumina pa nse pakuti ba kole ko mwela. Atampa ukwimba muka kalulu ebele:

Repeat the song

Awe wena, isabi lilelangilila aliti umulume obe ali apa, elyo umukashi alekana ati awe apa tepo ya malenga malenga.... Elyo nomba baenda baenda elyo baya fika pa cilibwe icikalamba sana. Kanshi pali cilibwe icikalamba sana emo uyo umulume wakwe aile fisama (fyantama) mu cilucengo, mu menshi ayengi sana, pa mulu wa cilibwe. Bushe umu temo? Ati:

Repeat the song

Nomba isabi lya mweba, bushe ulefwaya mutumpule, muye nankwe? Ati “eco ndefwaya sana ico cine.” “Cisuma kanshi, shala pa cilibwe cine ici, nalaya mubula uko afisama”. Elyo nomba isabi lyalingile ku lucengo, muleumfwa? Isabi lyalingile ku lucengo no kuya bula muka kalulu, amuleta na pa cilibwe. Tafwile? Iyo tafwile, ali fye umumi filya fine.

“Na kuletela umulume, bushe e uyu?” “Uyu wena eo wine.”

English translation

*Of the deep waters, these are not the waters
 Of the deep waters, these are not the waters
 Of the deep waters, these are not the waters
 Of the deep waters, these are not the waters*

Then a big fish came to the surface – mbulu! “Why are you here young lady?” “My father does not like my husband and he has thrown him into the river.” The fish said, “Yes it is true, now do you want him?” She answered that she really wanted him, because he was her husband. Then the fish put her on its shoulders. They went at the deep part of the river. They tried several places and would come up for air when they needed it. The elephant girl started singing:

For her, the fish would point out a spot, but she would say that it was not the spot – it was deep waters. They travelled and travelled until they reached a very large rock. In this rock is where the husband was hiding, in a cave, in a lot of water. The fish asked again if this was the spot. She sang:

The fish asked her if she wished that the fish bring her husband up so she could go back home with him. “That is what I want.” “Good then, remain here on this rock, I will go and fetch him where he is hidden”. Then the fish went into the cave, are you paying attention? The fish brought the husband to the rock. He was not dead? No, he was not dead; he was just fine. “I have brought your husband, is he the one?” “This one is the one.”

Repeat the song

Awe nomba abula no mulume wakwe amusenda na ku ng'anda. *Then she took the husband to the house.*

Na ka akashimi kalefunda butalami ngo lushimi ululwine twafumako, ukutula ukupwa ku cupo nangu ukupa umwanakashi uushikutemenwe ta cawama, kano ulekonka amafunde ya bani? Abafyashi – ya bafyashi, teifi balecita shino inshiku awe nakana. *This story is also teaching about stubbornness as in the other story. It says that marrying or being married to some one who does not love you is bad, unless you follow the advice by the parents. Not the way people are doing it these days.*

Kali kashimi kapela. *The story thus ends.*

4. Umuntu wa ng'ongo by Rosemary Musonda Malunga

IciBemba text

English translation

Patile akantu: kaikele nge fyo twikele

Once upon a time: and it stayed as we are.

Awe pali no muntu umo. Pali no muntu umo ali mumushi uukalamba sana. Elyo noyo muntu ali umwaume, uyo muntu ali kwete ing'ongo. Ali kwete ing'ongo uyo muntu. Elyo nomba uyo wine mutnu nao alefwaya ukupa – mu mushi uyo wine uukalamaba sana. Nomba alecita fye ngafwaya umwanakashi amukana, awafwaya amukana. Ico bale mukanina uyo muntu pantu alikwete ing'ongo, mwalishiba ing'ongo? E-e-e, ni cilya citumba ku numa, eya! Ni cilya citumba ku numa na ku ntanshi, nga filya ba Monday. Eco bale mukanina, so balemona kwati alilemana, katwishi ifyo balemona, akamuntu akepi sana.

There once was a person. There was a person in a very large village. The person was a man and he had a hump. This person desired to get married from the same large village. But all the women he approached refused his hand in marriage, all he proposed to, refused. They refused his hand because of the hump – do you know a hump? Yes, it is that thing that grows on the back, yes! It is the thing that grows on the back or the front like ba Monday.¹⁰ That is why they were refusing him, they felt that he was lame, I am not sure what they saw, a very short person.

Elyo paishile (ba) nakulu bantu umusuma sana. Uyo mukashana uyo amusumina wena, ati awe te mulandu kansumine fye ine, pantu naine abaume ta bamfwaya. Efyo nomba amupile. Awe baikala no kwikala, balaikala no kwikala.

There came a very beautiful woman. The young woman decided to agree to the marriage proposal because she also had problems with men. They then got married and lived as such thereafter.

Nomba ifi fine ciwa aba, ulya mwaume aisa tontonkanya ebele ati nomba ici cine nakwata ici, awe nshumfwa bwino. Elyo kabili uyu wine mwanakashi naupa uyu nshamutemwa, natemwa ulya mwanakashi aba pa mushi ulya, umushi wa konkapo, eo natemwa. Mfwile eko nkaye upa ulya mwanakashi.

In keeping with devilish nature of man, the man began thinking of how to get rid of his handicap. In the same thought he realised that he did not love the woman he was married to, he loved another from another village, the neighbouring village. He thought to go and marry this other woman.

“Nomba pakuti nkaye upa ulya mwanakashi nkacita shani? Muno mushi mu mwesu abanakashi bala nkana pa mulandu ne ng'ongo iyi nakwata. Nomba nkacita shani pakuti abankashi muli ulya mushi bekaya mona ukuti naba ne ng'ongo?” Efyo kanshi mukwai ulya mwaume aishile tampa no kutontonkanya, no kwelenganya, ukucita shani na shani. Eilyo nomba mpaka aishile sanga ukutula, o-o, mfwile

“Now, how do I work it for me to go and marry that woman? In this village the women refuse my hand because of my hump. What will I do so that the women of the other village do not notice the hump?” That is how he began devising and imagining ways to rid himself of the hump. He finally thought of a way, he would take it off and put it on his wife. “Now how do I take it off? I will ask her to help me.” That is how one day he asked

¹⁰ Name of a person who has a hunchback.

ukuifula iyi ng'ongo, nkafwika umukashi wandi. "Nomba pakuti nkayifule nkacita shani?" Nkesa eba ati shingafweni ko. Efyo nomba ubushiku bumo, aishile tila mukashi wandi ndefwaya ungafwe ko ukusenda iyi ng'ongo, yafina sana, lelo ungafweko, umfwe efyo cumfwika, kashita fye akanono.

Ifi wamona ndemoneka bwino pantu ulendisha bwino, ninjina, kanshi aka kambusu twakuala apa, ndifilwa ukwingila bwino, nangu nacite fi pa kwingila mu kacimbusu mulya ndifilwa. Kanshi sawikale apa naba ngo wapansiwa, ntale nje nshikimane ko. Elyo nomba ulya muntu ba umfwanene no mukashi, ati e mukwai, kanshi mukwai kuti twacita shani, kabili efyo twabela babili, kwafwana. Efyo kanshi ba shikulu bantu baishile bula ne ng'ongo ilya baifula bafwika no mwina mwabo.

Nomba elyo ba bafwikile ilya ng'ongo yafina sana, abati ya! "Bushe efyo bomfwe ti? Awe yafina. Te mulandu kanjikale fye ifi fine, kabili balabwela, abele fye ku toilet." Namwishiba ukushikimana? E-e, mwalishaba ngabati bele mu kushikimana? E-e eee. Efyo nomba bashela ba shipikisha balya, abati kabili balabwela.

Efyo nomba baile fika kulya ku nanikane, kumpuku, ba butuka, bashinguluka ku cimbusu kwine uko, bakonka ne nshila, ulubilo, ulubilo, ulubilo.

Awe bapwa ne mpanga. Basha no mushi wa kubalilapo, bacila no wa konkapo wine bapula, bayafika na kumushi mumbi mumbi fye, ukwakweba ati umumwanakashi limbi takese fikako.

Elyo nomba balya banakulu bantu kulya bashela na bekala, abati o-o-o, nangu kupasuka kwine, lelo kanshi palya njikalile pano? Awe inshita yalepa, kambete bashikulu bantu aba. Atampa no kwita, shukulu e, shikulu, awe iseni naimwe, awe teti bese. Ati we kanshi kanje nengele ko, awe aya lengela, asanga ba shikulu bantu tabeliko. Nomba alawayawaya fye pa lubansa, akasuba kasuka kaingila, kawa, ayalala.

Bashikulu bantu nabo kulya bati no kuti "ya-! Bushe kabili nomba kuti wa bwekela ku numa?" Awe efyo bafwaile no mwanakashi, baya kuli ba mwinemushi, abati awe "mukwai ine njishile ndefwaya umwanakashi wa kupa." "Abati mwa?" Ati "e mukwai, nyendele fye umwanakashi wa kupa te cimbi iyoo." Bati no kuti awe "mune muno mushi na likwata abanakashi abengi sana, abakashana bengi, ngo lefwaya aba kulileko

his wife to help him carry the hump because it was very heavy. He asked her to carry it for a short time so she could feel how onerous a task it was.

He told her that he had grown too fat because of her good cooking, so much that he no longer could fit through the doorway of the latrine. He asked her to babysit the hump so he could go to the toilet. The wife agreed, saying that it was in keeping with their relationship that she should be helpful. In this way the man removed the hump from himself and put it on the wife.

Eventually the wife felt how heavy the hump was and wondered, "Is this the way he feels? No, it is heavy. No problem, I will have to endure it since he will soon return from the toilet." Do you know being still? Do you understand what is meant when they say he/she has gone to ukushikimana?¹¹ Yes, yes. She persevered, thinking that he would return.

Well, he went to the toilet, and then went behind the latrine and then ran away.

He covered a very large distance and went through two villages until he arrived at another one far far away. Here he thought the woman would not follow him.

Eventually the lady realised that going to the toilet was taking rather too long. She decided to call him, but there was no answer. She decided to go and check, she went and peeped but found that the man was not there. Now she was stuck, she was just wondering about in the grounds until it became night and she slept.

The man said to himself "Ya-! There is no question of going back?" That's how he looked for a woman. He went to the headman: he said, "Sir I have come looking for a woman to marry." They answered, "Is that so?" He replied "Yes sir, I have come for a woman to marry and nothing else." The headman said, "My friend I have a lot of women in this village, even the older ones are available if that is your wish. I will call them and you can have

¹¹ A polite way of telling someone that an elder has gone to the toilet.

nabo bene bengi, nalaita fye usalepo fye.” Ati awe ukusalapo iyoo, mpeni fye umwanakashi uwa cindama, umu cindami eo ndefwaya. Awe ba mufwaila no mwanakashi, elyo umwanakashi nao te mukani, asumina.

Elyo kanshi muli ulya mushi elyo aile upa ulya mwanakashi, eflyo ba bapakanishishe ne fyakulya ifyakuti bacite ko akabwinga, bacita no bwinga.

Nomba ubushiku bwa bwinga, uyo nao na mayo uyo ashala uko, bushe nomba nao ashele fye ifi fine? Awe. Nao ashele aleipusha ipusha, bushe “mwe bantu mwe ta mwamona ko abena mwandi?” Abati awe kwena ta twabamona.

Elyo nomba umbi fye, umupita nshila, ewaishile beba ati, “abo uleipusha abo bali kumushi ulya uwaba shikulu Bwalya ulya, lelo line kuleba no bwinga, bali kobekela umukashana – lelo line kuleba no bwinga. Ifi fine na fumako ifi fine fye no bwinga na bupya no kupya. Nga walileko uleya busanga.”

Ati no kuti yangu e, awe kwena kandeya, awe aiposa na munshila alaya. Alaya fye, alaya fye, alaya fye. Ne ng’ongo? Ne ng’ongo aleya fye. Nomba taifulile? Awe taifulile, pantu aleifula shani? Aleitwala kwisa ngaifula pantu ilya ng’ongo ngaifula ali no kukambatika kumo. Nga aiposa? Ngaleiposa shani tailakambatuka e-e? Ngo kuikambatika ku cimuti? Awe tayasumine. Kuiposa!!!! Umwine fye, umfwa ifyo acitile.

Elyo nomba ashile tampa no kulaya. Nomba ifyo alecita na mayo ulya, aleti ngafika pa mushi wa bantu alaimba, alati ngafika pa mbali wa mushi filya, alaimba ulwimbo ati:

your choice.” He responded that his wish was not to choose, but to be advised as to the one woman who is respectable. They then found for him a woman and the lady consented to the proposal.

Preparations were made. Food was prepared and the wedding took place.

Then on the day of the wedding – the woman who was left behind – could she remain just like that? No. She was making enquiries: “People, has anyone of you seen my husband?” They said they had not seen him.

Then a passerby is the one who said to her: “The person you are looking for is at grandfather Bwalya’s village. In fact there is a wedding taking place there this very day. If you go there right away you will find the wedding.”

She decided to go. She started off along the path. She travelled, travelled and travelled. With the hump? With the hump she went. She did not take it off? No, she did not take it off, because how could she do it? Where would she take it if she takes it off, because, that hump, if you take it off you have to put it on someone else. Why not just throw it away? How could she? It would not come off. Why not put it on a tree? No, it refused. Just throw it!!!! Listen to what she did.

As she went she would sing when she got to a village. When she got to the outskirts of a village she would sing the following song:

Te ng'ongo yandi

Call

Voice: Mwi mo na te ng'o ngo ya ndi, mwi no na te ng'o ngo ya ndi,

Clap: 6/8

Response continued

5 ba lu me ba ndi ba nshi la, nde ya ku ta mbi lo bwi nga;

5

Call **Response** **Call** **Response**

9 ti ku, na o mbe la tu bi li tu bi li, ti ku, na o mbe la tu ta tu tu tat tu.

9

IciBemba song text

Mwimona te ng'ongo yandi
 Mwimona to ng'ongo yandi
 Balume bandi banshila ndeya kutambila bwinga

Mwimona to ng'ongo yandi
 Mwimona to ng'ongo yandi
 Balume bandi banshila ndeya kutambila bwinga

Tiku naombela kubili kubili
 Tiku naombela kutatu kutatu
 Tiku naombela kune kune

English translation

*Do not think this is my hump
 Do not think this is my hump
 It is my husband who has left it with me, I am going to a wedding*

*Do not think this is my hump
 Do not think this is my hump
 It is my husband who has left it with me, I am going to a wedding*

*Tiku¹² I clap twice
 Tiku I clap thrice
 Tiku I clap four times*

Awe na mayo uyo abantu baumfwa ba kutika, abati bushe aleimba aleti shani na mayo wa ng'ongo? Kwenaleimba pa ng'ongo. Apita pa mushi uyo, kabili ngafika pa mushi umbi ati, nalapita shani apa? Ba kulanseka abantu, atampa ukala umfwa mo insoni, pantu umushi wa (no.1) namba wanu uyo bali mulolekesha sana. Ati yangu umwanakashi ubusuma uwakwate ing'ongo e. kabili aimba ulwimbo lilya afika pa mbali ya mushi, abulo lwimbo:

Then the people heard the woman, they wondered what the humped woman was singing. They realised that she was singing about the hump. She passed that village, but wondered how she was to negotiate the next one. People will laugh at me, she was feeling ashamed because at the first village the people had scrutinised her. They wondered how such a beautiful woman had acquired the hump. She again sung the same song when she got close to the village:

Repeat the song

Bati no kuti, yangu umwanakshi uyu – yangu umwankashi ubusuma uwakwata ing'ongo e! "Nomba ifi aleimba?" "Ati mwimona te ng'ongo yandi balume bandi banshila ndeya kutambilo bwinga?" "Nomba aba pa mushi wine ulya bati, katumfwe umwaloseshe – uku baleti kuli ubwina uku." Ba mukonka no ku mukonka. Lilya

The people were very surprised and said what a beautiful woman who has a hump. "Now, what she is singing?" "Do not think this is my hump, it is my husband who left it with me, I am going to a wedding?" "Let us listen and find out what she means – they are saying that there is a wedding somewhere." They followed her and realising this

¹² Tiku has no apparent meaning in Ibibemba, but it is an onomatopoeia indicating rhythm.

amona ati na bamukonka ati no kuti:

the woman began to sing the same song:

Repeat the song

Awe mukwai bapita, nomba kulya baleya kulya, kumushi wa bwinga wine, and abantu baumfwa, “awe nomba capoma, akalwimbo akawame fi, mwaumfwa? Imwe ifi muleimba ko, nabo bene ba tampa ukwimba ko. Ta mulasamwa nga mwamona icintu icacitika? U-u-u, elilya ba MMD bali muno mushi, aba ba pate (party) nga baleimba ta mwale imba ko? Nabo bene efyo ba citile.” Ba tampa bonse balaimba ko.

They went on and the people in the village of the wedding heard them coming. The way you like the song they also joined in the singing just as you are doing. You get excited when something happens? When the MMD¹³ came here, when each party would sing. Didn't you sing along? That is what they also were doing. They all sang along.

Repeat the song

Bati no kuti tumfweni ing'omba, “tumfweni ing'omba, tumfweni ing'omba, tumfweni ing'omba.” Ku bwinga uko nomba, ci kutene abantu. Awe abantu bonse nomba ba cenjemana fye, ati kwaisa ing'omba uku, ulya umwanakashi ali na kalishiwi akasuma.

They said: “Listen for the musician.” At the wedding there were a lot of people. The people stood listening for the approaching musician. They liked the voice of the singing woman.

“Nani uwakwata akalishiwi akasuma?” “Ni Bwalya” – “awe boyi”. “Esha ko kwimba nobe Bwalya.” “Mulefwaya munseke – okay nangu munseke.”

“Who has a good voice?” “It is Bwalya” – “No my friend.” “Try to sing for us Bwalya.” “You want to laugh at me – okay even if you laugh.”

Repeat the song

“Eya kanshi waishiba – ati mune? “Awe mukwai, bati no kuti “ya— lekeni tumfwe,” awe umuntu uwali nga filya, na mayo, aisa na palya pene pali bana bwinga na bashi bwinga. Na ba banshikila no butanda, awe nomba ba bafumya na mu ng'anda, ba bateka na palya pene, ba tampa no ku bashikula. Awe palya pene epo aya no kuya, ati no kuti:

“Good, so you know – my friend?” Then they said “Ya – let us listen”, then the woman came close to where the bride and groom were on a mat because they were being congratulated. The woman started singing the same song:

Repeat the song

Awe mukwai, bati no kuti “lekeni tumfwe ifileimba uyu na mayo, na kabili abwekesha po.” Bonse bati no kuti e-e, bati no kuti talaleni mukwai. Awe bashi bwinga apo na bana bwinga na benama.

Well, they said “Let us listen to what this woman is singing as she sang again”. All agreed and kept quiet while the groom and the bride were with bowed heads.

“Mwalimona ificita bana bwinga na bashi bwinga aini? Uh, balashikama mukwai, amenso kuti yali panshi. Na bashi bwinga bene balineme, ta balefwaya no kusansula amenso.” Abapongoshi mumushi ulya ba cenjemene fye, amenso yali fye palya pene. Bati no kuti ya. “Leken tumfwe na mayo uyu ifyo alalanda. Ati no kuti awe “mukwai” ine – awe cilya fye ati “awe mukwai ine”, abalume baimya na menso, bafinya na pa menso, balefwaya ukuti bemye ukuboko elyo na bwinga ati nishani. Ati awe ndeumfwa kwati akanyelele ekansuma.

“Have you seen how the groom and bride behave? Uh, they are very poised with their eyes downcast. Even the groom had his eyes to the ground; he did not want to raise his face.” The in-laws watched intensely with trepidation. They said “Let us listen to what the woman has to say”. As soon as she said “People” the husband raised a threatening face, he wanted to raise his hand in protest but the bride restrained him, asking him why. He pretended that an ant had bitten him.

¹³ Movement for Multiparty Democracy (MMD) is the current ruling political party in Zambia.

"Awe mukwai, ico na fikila kuno na konka fye abalume bandi, aba bekele apa, bashi bwinga. Kanshi mukwai ilyo nshila londolola ifingi limbi kuti ba butuka." Aisa bula ne ng'ongo afula, abafwika ne ng'ongo yabo. Ati no kuti "banshile fye mu ng'anda, ninshi twali na bo babili, abati naifina, elyo kabili ninjina sana ndefilwa ukupita palya pa kambusu, nomba sha wanjikatila ko fye, eili bafyukile baisa butukila na kuno kwine, baisa kobekela no mukashana uyu. Kanshi aba balume bandi, eili mbakonkele nati awe ing'ongo yafina sana, kambatwalile abene baye baisungile. Kanshi mukwai eflyo nyendele ine." Abantu bati no kuti iye-e, kanshi "we (wa) ng'ongo niwe waishile mukulansha umwana wesu? Eflyo nomba uyo mukashana ashile shala fye." Bati no kuti ya, yangu uyu shikulubantu iflyo aupila umwanakashi umusuma ye, amusha aisa tola ko akamukashana aka cabe cabe fye.

Ba shikulu bantu balya ba ng'ongo eflyo ba butwike no ku butuka, insoni shabekata, ba bwelelamo na ku mushi ku mwabo.

Na kashimi: kapela

"Well people, the reason I have come is to follow my husband, this one sitting here, the groom. Well, before I go on to explain he may run away". She took off the hump and put it on her husband. Then she said, "He left me in the house, when we were just the two of us, saying it was too heavy and that he had become too fat and could not fit through the latrine door. He requested me to hold the hump for him, but instead he ran to this place and got into a relationship with this girl. But this is my husband, and that is why I have followed him, because his hump is very heavy. Let him keep it himself. This is how I have come here." The people then said, "You who have a hump came for our daughter? In this manner the girl was left." They were surprised that this man had left such a beautiful woman, and came for this one who was not that good.

That is how the man with the hump ran away; he was ashamed, and returned to his village.

And the story: ends

5. Maikalange ne fiwa

by Kasuba Beauty Mwandabala

IciBemba text

Patile akantu: kaikela nge fi twikele.

Mwali no mushi ukalamba. Mu mushi umo mwali na bakashi bakalamba na bakashi mwaice. Mu mushi mwali na baume ba lyupile abakashi impali, abakashi bakalamba na bakashi baice.

Abakashi baice baisa tila ati, "tiyeni mu kuteba inkuni." "E-e-e tiyeni", baya, baenda baenda baenda. Lilya bafika mupepi, baisa tila ati maitwikile ya kwa kalulu e bakashi baice.

Bateba icifinga icikulu baitwika, abakashi baice. Abakalamba bafilwa ukuitwika. Batila batwike capona, batwika capona. Kwaisa isa ne ciwa, ati "mwafwilishe ko?" Ati "e mukwai." Ati "twaciba na bakashi mwaice nomba ba citila maitwikile ya kwa kalulu." Ati "nala musendela mufishishe na kumushi. Nomba umwana mukakwata akaba wandi", ati "e."

Bafika na pamushi, ba bapela ne nkuni. Iciwa cabwelela na mo. Baisa kumana ne ciwa, abati tamula kwata umwana? Ati awe. No bwakonka po. Ubwakonka po ati ninkwata, nomba mukese

English translation

Once upon a time (there once happened a thing: it stayed as we are)

There was a big village. In this village there were an elder wife and younger wife. There was also a polygamous man married to these two women.

The younger wife said: "Let us go to gather firewood." "Yes, yes let us go." They went; they walked, walked and walked. When they had finished, the younger wife said it is each one for herself.

The younger wife put together a very large bundle and raised it to her head. The older wife could not raise her load. She tried, but it kept dropping to the ground. Then there came iciwa, who said, "May I help you?" She said, "Yes sir". She said, "I was with the younger wife but she stipulated that it is each one for herself." It [iciwa] said, "I will carry it for you to the village, but the baby you are carrying will be mine." She said "Yes".

They arrived at the village and got her firewood. Iciwa went back. They met later with iciwa, which asked about the baby. She said she had not yet given birth. The next time they met, she said that

musenda.

Ulucelo kaisa ti nokuti, “mayo ntekeni – biken i icilongo pe shiko mumpose na mo.” Ati “we mwana tawapye?” Ati “awe.” Bateka ne cilongo pa mulilo, caba na red, ba kaposa na mo. Kaisalula, kaisalula, kaisalula, akati mayo njipuleni. Bakepula elyo kaisa ti, “nebo nine Maikalange, uwafyelwe ubushiku, ulucelo na landa no kwenda na enda.”

Iciwa ca bamona aciti kanshi buleni aka ka bango (bangle) muka mupele. “Muka batume ku menshi na banankwe.” Baisa bula na ka bango ba mupela, abati “katapeni amenshi na banobe.” Lilya line fye baba mu kupalama no mumana kafula na ka bango, kasha kafisa. Batapa amenshi bayamba ukubwelela, kabula akabango, bayamba ukuya.

Ati “iwe umwana obe tawa mutumine ku menshi?” Ati awe nalimutuma. Ati “kanshi ucite fi, ubushiku umutume ku mbalala eko nalaisa mwikata.” Ubushiku ba mutuma no kumutuma abati, “we mwana naumfwa insala kabule ko imbalala twise tusalule.” Kasenda na mabwe ne ca kubika mo imbalala. Lilya line kale fika ku lukungu akati, “tata anjebele ati konse uko ukalaya ukapose ko icilibwe.” Kafwinta ifimabwe, kafwinta ifimabwe ne ciwa caya. Ati “we mwana wa bwela?” Ati e-e-e.

Ba salula imbalala balya no kulya. Futi ba katuma, ati uka kebe ati kabule ko inkuni tukoshe ko umulilo. Na futi ifyo fine fye. Elyo baisa tila ati iwe umwana obe taumutuma. Ati awe ndamutuma, kanshi mukese fye ne saka. Baisa ne saka baisa kalonga na mo. Baya baenda, baenda, baenda. Mupepi no kufika pa mushi, baisa ti no kuti awe naisa ntushe ko. Baikala batusha balala no kulala. Ka Maikalange kafuma na mo, kabika mo ne cilibwe, ka kaka po, kabwelela mo na ku mushi. Ba ciwa baisa imya bati baleya baleya, baisa fika na ku ng’anda. Abati mwe bana fumyeni po, itileni umunani onse mwipike mu mpoto. Ba itila ne nkoko no musalu bateka na po amenshi yakaba. Baisa posa mo, mwaisa fuma ne cilibwe, ati e-e imwe mwala tona wila impoto, ati awe na cisenda ka Maikalange, nomba nshishibe ifyo caba. Ulya na kulubantu aka mona, na mailo ifyo fine, nomba ubushiku bwakonka po ta ka fumine mo.

Bafika no kufika na ko kene, kaisa ti no kuti, ati

she had had the baby and iciwa should go and get it.

In the morning the baby said, “Mother, put the big pot on the fire and throw me in it.” “No child, will you not be burnt?” The child said, “No”. They put the pot on the fire, it became red, and she threw the child in. The child fried itself and then asked the mother to take it off the fire. She took her off the fire and the child said “I am Maikalange, who was born at night, in the morning was talking and walking.”

Iciwa met with the mother and gave her a bangle to give to the child. “Send the child with her friends to fetch water.” The mother gave the bangle to the child and said, “Go fetch water with your friends”. When they got near to the water the child took off the bangle and hid it. They fetched the water and as they started back, she put on the bangle.

It [iciwa] said, “You did not send your child for water?” She answered that she had. “Then you should do this: at night send the child for groundnuts. That is where I will come and capture it.” That night the mother said to the child, “My child I am feeling hungry, go and fetch some groundnuts for roasting”. The child took stones and a container for groundnuts. When it got outside it said “My father told me that wherever you are going, you throw stones.” It threw stones ahead and the iciwa took leave. The mother said, “My child you have returned?” She yes, yes, yes.

They roasted the groundnuts and ate them. He again was sent out because iciwa told its mother to ask the child to go and fetch firewood. Again the child contrived some escape plan. Iciwa accused the mother of not following its instructions. She said that she has been doing as requested; she suggested that he comes with a sack. It came with the sack and put the child in it. They left. When nearing the ciwa’s village, it decided to rest. It sat to rest and then fell asleep. Maikalange got out of the sack and put in a rock instead, and returned to its village. Iciwa picked up the sack and continued to its home. It told his children to throw out all the relish that they had prepared. They threw out chicken and vegetables and prepared hot water. Then it [iciwa] threw the contents of the sack in the pot and it was the rock. The children remonstrated that it [the rock] would destroy their pot. It [iciwa] explained that it had come with Maikalange in the sack, but it did not know what had happened. It threatened that it would harm the mother. The machinations continued, until one day Maikalange could not get out of the sack.

They arrived. They put more firewood on and then

bakosha na po, ba kateka po, ba kosha po ne nkuni ishinono, basha po na ka mwana ciwa. Bonse abakulu ba beba ati tiyeni mukuteba inkuni. Lilya line ka Maikalange kaleti, ba ciwa na bonse abana na bakashi bafuma po, kafuma na mumpoto, kabula na mwana ciwa ka muputula, ka mubika na mumpoto, kakosha na po. Kaikala nge fye cikala mwana ciwa, kabula ne fya kufwala fya cifwala mwana ciwa kafwala. Ba wish baleisa baisa kosha po inkuni, wapya no kupya uyo winw munani, ba teka po no bwali.

put Maikalange on the fire, but the firewood was not that much. They left one of ciwa's children there. All the adults were told to go and fetch firewood. When the adults, ciwa, the wife and all the other children were gone, Maikalange got out of the pot and cut up ciwa's child and put it in the pot and fanned the fire. Maikalange assumed the ciwa's child's position, and put on the ciwa's child's clothes. When the father returned, he put more firewood on the fire; then the relish finished cooking and they cooked ubwali.¹⁴

Ba wish bati no kuti nine wine ndeyakanya, bayakanya no kwakanya. Ka Maikalange ninshi na kaisangusha mwana ciwa, kaisa ti no kuti, baisa kapela icimutwe, ati "awe in nshilefwaya umutwe ndefwaya icetanta." Ba kapela icetanta. Balya ba fuma na po. Bonse fye baikala. Ka Maikalange kaya na ku kona (corner) kayamba no kwimba:

The father then said he would be the one to share out the relish. Maikalange had turned itself into ciwa's child. Maikalange was given the head, but it refused saying "I do not want the head, I want the thigh." It was given the thigh. They ate and dispersed. Maikalange went into a corner and began singing:

Mwana ciwa



IciBemba song text

Mwana ciwa twa mulya
Wishi ampela ca mutwe
Naine nakana
Nshilya ca mutwe e—
Ba nyina abati, we mwana finshi uleimba? Ati awe mayo ndeimba ati:

English translation

We have eaten ciwa's child
The father of the child gave me the head
I refused it
I do not eat the head portion
The mother asked, child what is it you are singing?
Answered, I am just singing this:

Repeat the song

Maikalange twa mulya
Batata ba mpela icamutwe
Naine nakana
Ndefwaye ce tanta e—
Ati o-o-o, futi na futi kabwekesha po:

We have eaten Maikalange
My father gave me the head portion
I refused it
I want the thigh portion e—
Said o-o-o, again Maikalange she repeats the song:

Repeat the song

¹⁴ Ubwali is a thick porridge made out of millet or maize meal. It is the staple food of the Bemba people.

"Ba wishi seni mumfwe umwana ifyo aleimba."
"Uleimba ati shani?" "Awe ndeimba ati."

*"Father come and hear what the child is singing."
"What are you singing?" "No, I am just singing the following:"*

Repeat the song

Balala no kulala, ubushiku ka Maikalange ka
fwalula no mulilo, baleikala mu ka yanda ka fyani
, kafwalula no mulilo, ba ciwa bapya no kupya,
ka Maikalange kaya na ku ng'anda.

*They slept. In the night Maikalange started a fire,
they were staying in a grass hut, Maikalange
torched the hut and the fiwa were scorched.
Maikalange returned home.*

Na kashimi kapela.

The story ends.

6. Bwalya na balume

by Rose Kapungu

IciBemba text

Patile akantu: kaikela nge fyo twikele.

Pali ne cimushi icikulu sana. Mu mushi mwali na bantu. Elyo mwali abantu, awe abo bambi abanakashi balikwete na bana banga? Babili. Elyo bakwete abana babili umbi ishina ni Bwalya umbi ishina ni Nsalu. Elyo uyo Nsalu-Bwalya baisa ba musenda no kutali sana. Elyo ba musendele ukutali balaikala, balaikala. Baisa mutemena ne citemene icikulu. Baisa ba mutemena icitemene icikulu alakula, alakula, alakula, aisa kwata no mwana. Umwana uyo, aisa kwata umwana, awe balekula, balekula, umwana uyo aisa yamba no kulila. Alalila, ba wishi balefuma uko batemena baleisa muku mulela.

Bwalya ati mukaye senda ntwanikane-Nsalu akese muku ndelela ko umwana. Awe ba wishi abo tebakani, baisa ya no kuya. Elyo baishile ya baya mubula no kumubula baya fika na kuli ba nyina. "Mayo naisa ndesenda ko Nsalu?" Aye mukulelela ko munyina umwana, aleshupa sana." Awe ba nyina tebakani, abati awe "uyo mukamusende." Elyo baishile, bayamba ukulaya, bayamba balaya. Bafika pa cilikombala ne ng'uni yabeta ati ceke ceke ceke ceke, balaya.

English translation

Once upon a time: and it stayed as we are.

There was a very big village. In the village there were people. Among these people there was a woman who had – how many children? Two. The children's names were Bwalya and Nsalu. Bwalya was taken far away through her marriage. She stayed there for a long time. The husband prepared a very large citemene¹⁵ for her. She worked gathering the branches; in the meantime she had a child. She continued with her work. The baby started being difficult. The father used to leave his work to come and babysit while she did her work.

Bwalya requested her husband to go and fetch Nsalu so she could look after the baby while she worked. And so he went fetched Nsalu by going to see the mother. "Mother I have come to fetch Nsalu so she can go and look after the baby, who has become very difficult." The mother was willing and said here she is, "Take her". They started off. They reached a wooded area and the honey bird beckoned to them ceke ceke ceke ceke. They followed it.

¹⁵ A garden patch made by piling tree branches together and burning them to clear and fertilise the patch.

Elyo baishila fika kulya, babula na ntwanikane, bayapanda no buci. Elyo ba panda ubuci bayamba ukulya, balalya balalya balalya. Nsalu ati mulamu naikuta, nkatwalile ko umwana. Abalume apo bekele bati no kuti “ulala no mwana wine uyo,” baisa bula na cele uwo bakwete baisa mukoma no ku mukoma. Elyo ba mukomene ifyo ba bula po na kalubafu ka yapa pa ntwanikane. Bakapala bakapala, bafumya ko iminofu yonse, bakapala bakapala. Baisa tula mo ne cipunda. Elyo batulile mo icipunda ifyo, baisa bacilika ko uku kumbi ipula, elyo baisa puta mo. Ba puta mo kayamba ukulila:

When they arrived there they took something and got the honey. Nsalu said that she was satisfied. She will take the rest to the child. The husband where he sat then said, “Screw your baby”, and took a machete and struck her. After killing her he removed a small rib. He scraped it removing all flesh. He then made a hole through it. After making a hole he closed one end with wax and blew in it. When he blew in it started sounding:

Ba Bwalya

Call Response Call Response

Voice

Ba Bwa-lya na ba-lu-me, sha-mu-pa-nga, ka-bu-le-ni-ko Nsa-lu, sha-mu-pa-nga,

Clap

IciBemba song text

Ba Bwalya na balume, shamupanga
 Ba Bwalya na balume, shamupanga
 Kabuleni ko nsalu, shamupanga
 Ese andelelo mwana, shamupanga
 Twafika pe kombola, shamupanga
 Ne nsolo ya twita e, shamupanga
 Twa panda no buci e, shamupanga
 Twa yamba no kulya e, shamupanga
 Bukwe naikuta, shamupanga
 Kantwalile ko umwana e, shamupanga
 Walala no mwana e, shamupanga
 Babula na cele e, shamupanga
 Ba pongola pongola e, shamupanga
 Malonde lila lila, shamupanga
 Malonde, malonde, shamupanga

English translation

Bwalya and the husband, shamupanga¹⁶
Bwalya and the husband, shamupanga
Go and fetch Nsalu, shamupanga
To come and babysit my baby, shamupanga
We arrived at a wooded place, shamupanga
And the honey bird beckoned to us, shamupanga
We got the honey, shamupanga
We started eating, shamupanga
My brother-in-law I am full, shamupanga
Let me take some to the child, shamupanga
Screw the child, shamupanga
He got a machete, shamupanga
And struck, struck, shamupanga
Grief, cry, cry, shamupanga
Grief, grief, shamupanga

Baumfwa na bwino, bati no kuti uuu kakulaya muku mulela fye bwino, balaya balaya balaya. Bayafika kulya ku mukashi. “Ngo muntu na mutumine?” Awe sure “ba mayo baya kana icine cine, ba yala fye amala panshi. Ati eflyo bacita ba mayo sure kwena, eflyo bacita ifi fine”, “temulandu.”

He felt well and felt that it would soothe the baby. He continued his return home and reached the wife. “What about the person I sent for you to get?” “Mother refused to let her come. She would not hear of it. Surely, that is what my mother has done.” “No problem.”

Awe mukwai, ulucelo bwaca baisa ya na ku fisako. Elyo baishile ya ku fisako ifyo, baya balatema abalume, abakashi balekula, umwana na ba mulalika mu cimpukusa. Batema abakashi balekula. Elyo baishile yamba uku kule fyo umwana aisa yamba ukulalila, balya ba wishi

In the morning they went to the garden. At the garden the husband was cutting down the branches while the wife was gathering them. As they were working the baby started crying; the husband got down from his work and went to soothe the baby. Now, the way you fret, how

¹⁶ Shamupanga has no apparent meaning in *Icibemba* but is used here as an onomatopoeic word.

kulya baika uku bekele, baya mukususuntila umwana. Bushe iwe wine ifi ululila noko akakula lilali ifisako? Baisa puta mo no kuputa, mu cimpusa mwine umo. Baisa puta mo no kuputa. Kaisa yamba no kwimba:

is your mother going to do her work? He blew in the bone and the bone started singing:

Repeat the song

Awe mukwai ngapo, awe atalala umwana. Elyo atalala, bati e, basha ba mulalika baya na mukutema, abakashi balekula. Ubushiku bumbi, ubwaisa konka po baisa ya, baisa ya ku fisako. Elyo baishile ya ku fisako, awe mukwai bafika, abalume batema abakashi balekula balekula balekula. Umwana aisa yamba ukulila. Baika, "bushe iwe wine noko akakula lilali nga wala yafya ifi fine?"

Then baby stopped fretting. He left it sleeping and went back to his work and the wife continued with her work. Another day they went to work. They were doing their routine work, and the baby started crying. "You! How is your mother going to complete her work if you are so fretful?"

"Elyo naile ku bafyashi ati njesenda ko uawukulela, noko ayakana. Nomba noko akakula lilali ifisako?" Awe mukwai, elyo baile fika palya, baya fika, baika baya muku musunsuntila. Bala musunsuntila, musunsuntila, musunsuntila, baisa bula na kalifupa ba puta mo, kayamba no kwimba:

"I went to our parents to get your sitter but the sitter refused to come. Now, how is your mother going to work?" He went to the child to soothe it. In soothing the child he took the bone and blew in it, it started singing:

Repeat the song

Awe umukashi kulya uko alekula aisa umfwa. Elyo aishile umfwa filya, aisa pose icisako, aisaya, "awe ine nanaka natuleya ku ng'anda." Baisa ya na ku ng'anda, ba banaila no bwali, uyo mukashi akana ati, awe ine ubwali nshile fwaya. Ati "nishi?" Ati awe ine ubwali nshile fwaya. Kabili baisa ya ku fisako ulucelo, bayamba ukukula, balakula balakula, elyo balekula umwana ayamba ukulila. Abalume uko bekele baisa ika ku muti bayamba ukumulela. "Bushe ifi fine ulelila noko akakula lilali ifisako?" Baisa puta mo na mu kalifupa. Elyo baishile puta mo mu kalifupa kayamba no kwimba:

The wife where she was working heard. She threw down her branches and went and said, "I am tired let us go home". They went home and she made food for him but she refused to eat any of it. He asked "why?" She said she did not want ubwali. They again went to work the following day. They worked and worked, then the baby started crying. The husband got down from the tree and began soothing the baby. "How will your mother finish her work the way you carry on?" He blew into the bone and it started singing:

Repeat the song

Mukashi uyu, awe aisa bafyuka no ku bafyuka palya pene pa fisako. Elyo aishile bafyuka aisa ya na kuli ba mfumu. "Ba mfumu umfweni umfweni umfweni." Ati "o-o-o efyo acitile?" Ati "e". Ati "oke mailo nkatumako bakabilo wandi, bakesa uko kwine. Uka mulalike umwana umo mwine mu cimpukusa umulalika, nabena bakekala ku cimpukusa, uko kwine ku numa ya cimpukusa."

The wife then sneaked away. After sneaking away the wife went to the chief. "Chief please listen, listen, listen." The chief said "O-o-o that is what he did"? She said "Yes". He said "Okay, tomorrow I will send my retainers to your place of work. Put the baby in the usual place under the bush and they will come and hide behind it."

Awe mukwai, baisa ya ulucelo ku kukula ifisako, balakula. Ba kabilo na besa no kwisa na bekala na mu cimpukusa, banga? Batatu. Bambi ne fumo, bambi ne ntwanikane, ifyela. Awe na bekala na bekala aisa, aisa ika kulya kwine aletema, ati "nomba bushe ifi fine ulelila noko akakula lilali ifisako? Wilalila ifi," aisa puta mo mu kalifupa. Kayamba no kwimba:

The next day they went to work. As they worked, the chief's retainers got into position, how many? Three. One had a spear, the others metal things. Eventually the husband got down and said the way you cry [in a crying voice], "When will your mother work? Do not cry like this." He then blew into the bone. It started singing:

Repeat the song

Kuti tabala pwisha no kupwisha abemishe umwana na bemishe ulya wine umwaume ni bambi, baisa ya na ku mfumu. Elyo baishile kuli ba mfumu, baisa ti, "imba kalya akalwimbo wacila imba." Aisa puta mo mulya mwine mu nsaka, kaisa yamba na kalwimbo:

He did not even finish before they were on him, some took the child, and the others took hold of the man. Then they went to the chief and asked him "Sing what you had been singing". He blew into the bone and it started the song:

Repeat the song

Ba mfumu apo bekele ati, "efyo wacitile ifyo?" Ati "e". Baisa ita na ba munyina bonse, ulupwa lwabo lonse ulwakwa uyo wine umwaume. Elyo baishile beta, ba bakulila ne cinsakwe filya bakula ifya mataba. Baisa babika na mo, baboca, bonse bapya.

The chief where he was seated asked, "That is what you did?" He answered "Yes". They called all the members of the man's family. They built a structure of Mutaba plants and then they put the man in and burnt him.

Na kashimi kapela.

The story thus ends

7. Mukolo no tunko

by Dainess Mukuka

Patile akantu: na kantu kalikele

Once upon a time...

Mu mushi mwali ne mfumu, yali tekele no mushi uukulu sana.

In the village there was a chief who ruled over a vast village.

Mu mushi umo mwali na nakulu Bantu umulimi alelime mpwa. Alilimine icifwani icikalamba sana – impwa. Mu mpwa mwali ponene ifuni ifya lelya. Ifyo funi baleti utunko – e fyuni ishina. Kanshi uto tunko twali mucushishe icine cine.

In this village there was an old woman who grew impwa (a variety of egg plant). She had cultivated a very big garden of it. Birds invaded the garden. The birds were called utunko. The utunko birds bothered her a lot.

Uyo nakulu Bantu aleti lyonse ngaya mucifwani asanga impwa shakwe na bamulila, ala ilishanya. Ebele: "kanshi ifi fintu ifindila impwa nkafisanga shani?"

This old woman, whenever she would go to her garden, she would see that her impwa had been eaten, she would lament saying: "How will I ever catch the things that eat my impwa?"

Awe ubushiku bushilile kantu nakulu Bantu uyu belama na mwibala, emo abwabwatala. Awe kuti ngefi utunko tulya twaisa. Twaisa yamba no kumulila impwa. Awe aisa tumona ati: yangu e! "Mwe fintu mwe!" Awe ayamba no kufitamfya. Ayamba no kufitamfya ulubilo. Awe utunko twabula no lwimbo, twebela:

One day the old woman hid in the garden. She lay flat on the ground. Soon utunko arrived and started eating the impwa. She saw them and said: "Well, you things!" and started chasing them. She started chasing them – running. Then utunko started singing a song, saying:

Mukolo bwela bwela

IciBemba song text

English translation

Mukolo bwela bwela, ifwe tuli tunko, tuyana mwela

First wife go back go back, we are utunko, we go with the wind

Kusuka wa lobelela, waya mukutambe, cilye mpwa shobe.

You may perish, and go to watch, what eats your impwa.

Awe utunko twa butuka, twa butuka. Nakulu Bantu akonka fye ulubilo. Twamwenshya imilundu iyingi nganshi. Awe twaya ingila na kubwendo. Lilya twaingila kubwendo filya, nakulu Bantu ati: awe nde tulolela utu tuntu, mpaka fye tufume, mone ifyo tundila impwa shandi. Aikala palya pene inshita iyitali, awe icilaka ca mwikata. Alolesha ukwa kuti anwe amenshi takumwene. Awe mukwayi kuti umwekele yasuka insala yaisa. Nomba ku mulandu wa cilaka ku mukoshi kwa umisha, nakulu Bantu palya pene afwa no kufwa.

The utunko ran and ran with the old woman pursuing them. They kept her at it for a great distance until they went into a hole. When they had disappeared into the hole, the old woman decided that she would wait, wait until she saw these things which ate her impwa. She waited there for a long time until she got thirsty. She looked around for a place of water but there was none. Soon she began feeling hungry. Eventually because of the thirst her throat got too parched and she died.

Awe utunko ku bwendo kulya kufuma, kwisa sanga icitumbi cakwa nakulu Bantu, atuti tepapo tewe twacila eba. Twayamba nomba no kukula icitumbi cilia ukwingisha ku bwendo. Awe mpaka fye twatinte citumbi twaya ingisha na kubwendo – twalya. Awe mukwai twalya twaikuta, ne mpwa nomba shashala fye sha tunko.

The utunko got out of the hole and found the corpse of the old woman. Utunko said "We told you so". They started and pulled the body into the hole and ate it. They ate until they were satisfied. The impwa now belonged to utunko.

Na kashimi kapela.

Thus the story ends.

Ifyo ta bacita.

That is not done

8. Umwana wa mfumu

by Kennedy Bwalya

Katila akantu: kaikele nge fi twikele.

Once upon a time.

Pali umushi uyo. Mu mushi uyo mwali ba mfumu, bali fyele umwana. Ako aka mwana kali akasuma sana. Baleikala baleikala, lilya baleikala umwana uyo aisa kula. Ubwina nama bwale mukumbwa sana, so bwaisa (baisa) ati: umwana wandi uyu, uukamupa kano akesushe amaloba icilindi cilya caba palya mfwaya ukuya kula ing'anda. Cilindi ico icitali sana.

There was a village. In the village there was a chief, the chief had a child. They lived and lived; as they lived the child came of age. The community of animals admired her a lot, so the chief said: this child of mine, for one to marry her, he should fill the hole in the ground where I would like to built a house. The hole was a very deep one.

Ubwina nama bwaisa ti "ya!! Mwe mfumu eka cito mwatupela ako kene akacepa ifi?" Ati no kuti "e mukwai, uukesusha icilindi ci, eukopa umwana wa mfumu." Ubwina nama bwayamba no kulwila, bwayamba no kulwila palya pene. Imfumu yaisa tila iyo bane, iyo bane tekanyeni fye. "Ifyo twala cita apa, aba bene abali po abakulu ba balile po – ba bufalo." Ba bufalo baya na ku mfumu ba poka no twakubombela ko. Ba yamba no kwimba:

The animals said "Ya! Chief, is that all you are asking?" He said "Yes, the one who fills the hole is the one who will marry the chief's daughter". The animals began fighting for position. The chief asked them to calm down and be patient. "What we are going to do is let the bigger among you start – the buffalo." The buffalo then went to the chief and got tools for the task. The buffalo then started singing:

Buya nama

The musical score for 'Buya nama' consists of three systems. Each system has a 'Voice' staff and a 'Clap' staff. The lyrics are written below the voice staff. The first system includes 'Call' and 'Response' markings. The second system includes 'Call', 'Response', 'Call', 'Response', and 'Call' markings. The third system includes a 'Response' marking. The lyrics are in IciBemba and English translation.

System 1:

Call: Ci - li - ndi ca - i - mba ba le - sa, bu - ya - na - ma; na - ni ka - ci - su -

System 2:

Call: sha bu - so - nshi, bu - ya - na - ma; nci - nde - e, bu - ya - na - ma; nse - le - bu -

System 3:

Response: ke, bu - ya - na - ma.

IciBemba song text

Cilindi caimba ba lesa, buya nama
Nani aka cisushe ubusonshi, buya nama
Ncinde buya nama, nselebuke, buya nama
Ncinde buya nama, nselebuke, buya nama

English translation

*The hole dug by god, of the animals
Who will fill it (soil), of the animals
Let me dance, turn, of the animals
Let me dance, turn, of the animals*

Awe bashika bashika bashika, ba bufalo bashika
bashika bashika. Ba loleshe, baye ba lengele mo,

*The buffalo continued filling in the hole. When
he looked into it he saw that it was like he had*

ba mona kwati ta ba posele mo. Abati ya!! "Cilindi ici ca kupesha amano. Apo fye ndi mwaume, shonse inama nine sha shintilila mo nalashika." Bwayamba ko:

done nothing. He said "Ya!! This hole is mind boggling. But since I am a man, all these animals depend on me." He started:

Repeat the song

Ba shika ba bufalo, ba shika, ba shika. Ba lengela mo, abati kandeke ukulengela mo, "ifi nde lengela mo na lanaka bwangu." Ba yamba ko:

He filled in the hole and filled it in. He looked in, he thought to stop looking in, "If I look in it I will get tired quickly". He started to sing:

Repeat the song

Ba shika, ba shika ba bufalo. Ba shika, ba shika ba bufalo. Ba lengela mo, ba naka abati icilindi ci awe amaka yapwa. Bayafika ku mfumu, ba mfumu baya lengela mo basanga ba bufalo na ba shika na ba filwa. Bati no kuti awe "ba bufalo bonse nimwe twaci cetekela mo ukuti nimwe mwala bomba uyu mulimo, nomba nimwe mwafilwa."

He filled it in. when he looked in he gave up. He said it had sapped all his energy. He went to the chief and the chief went and checked in the hole and found that the buffalo had failed. He said "Buffalo you are the one we all had staked our hopes on, but you have failed."

Ba nkalamo baisa isa, abati awe mwe mfumu lekeni, ba bufalo katwishi fye icilengele lelo. "Icilindi ici ba filwa ba bufalo ine nala shika." Ba senda na kashavelo (shovel) na kakasu, bafika pa cilindi, ba fulila ko ne shati (shirt) na ka jaketi (jacket) ba posa. Ba yamba na ko:

The lion came next and told the chief that he fills feels that buffalo was just having one of those days. "I will fill this hole in, which buffalo has failed to do." He took the shovel and the hole and went to the hole; he took off his shirt and jacket and threw them aside. He then started:

Repeat the song

Ba shika, ba shika ba bufalo, ba shika, ba shika o! ba nkalamo. Ba shika, ba shika ba nkalamo. Ba lengela mo, ba filwa, kwati ta ba posele mo nangu tumo, na tulya utwamenene mo utwa fikile ngefi tatule moneka no ku moneka. Ati "ya! Ni nsambu eflyo bufalo umukalamba acifililwa." Bemye ka shavelo bafilwa bapona baselebuka, bati batole akakasu bafilwa bapona baselebuka, no tumolu na mumulu. Ati "ya! Awe kuti waicena, cindeya fye ku mfumu." Ba yafika ku mfumu, ati "mwe mfumu icilindi cilya nafilwa." Yati no kuti ya!! "Mwenama ishikulu nimwe mwafilwa?" Ba nsoku bati no kuti "oh! Maka fye tabakwata, lekeni njembalange ine." Bayamba no kuya ba nsoku, bafika no kufika, batola na kakasu, bayamba ko kukakasu:

The buffalo filled in the hole. Oh! The lion. The lion worked and worked. When he looked in, it seemed as if he had not thrown anything in it. He could see nothing of whatever may have been there. He said "Ya! It stands to reason why the big one failed." Trying to pick up the shovel he fell over; the same happened when he tried to pick up the hoe. He fell with his feet up in the air. He said "Ya! One can injure oneself. Let me go back to the chief." He reached the chief. He said "Chief I have failed to fill the hole". The chief said "You big animals have failed?" The elephant said "Oh! It is just the power they do not have, let me go and show them." He went and started working at the hole:

Repeat the song

Ba nsoku bacite fi, ici mulembe cabakofya mu molu baselebuka, baima abati "ine nsha lengele mo." Bayamba:

The elephant moved awkwardly and had his trunk tangled with his legs and fell over. He got up and said: "I will not look in." He started.

Repeat the song

Bacite fi ifimatwi fya fina. Bati ya!! "Ifimatwi fine ubukulu, fya finisha!!" Ba fuma icikutwi cimo ba cibika, ba yamba ko:

He moved his ears and felt them heavy. He said, "The ears are too big and heavy." He took one of the ears off and started:

Repeat the song

Baima palya baciba, babika akakasu na kashavelo abati ya!! Festi (first) ntushe ko, kuti wafwa, “milimo iyi palya ntampile ukubomba na nombamba tacila isula no kwisula?” Baikala bala tusha bala tusha, baisesa ima ba lengela mo amaka na yapwa, ba lengela mo kwati ta bashikile na mo – ya!! Ba bwelela mo, bafika ku mfumu, ati “mwashika?” Ati “awe mwemfumu na filwa.” Ati “uukashika fye icilindi cilya eukopa umwana wandi uyu – e mfumu.” Ubu bumbi ubwina nama bwaisa isa, ati lekeni naine njeshe ko, e ba cisongo abo. Ba senda akakasu abati ine na shovelo wine nshasende, pantu ine nkaya mukufukwila ku finsa nati nalimo kuti ca isula bwangu. Bayamba:

He stopped, put down the shovel and hoe and said: “This unending job can kill you.” I started working at it but it is not getting filled” He sat down to rest and rest. He got up and looked into the hole; he got unnerved; it was as if he had not done anything – Ya! He went back to the chief. “Have you filled it?” He said “No chief, I have failed.” He said: “The one to bury the hole will marry my daughter” – said the chief. The other animals came. The spotted deer asked to try. He took the hoe, refusing to take the shovel along because he said he would use his hooves which should help fill the hole quicker. He started:

Repeat song

Ba shika bashika bashika. Bashika bashika bashika. Ba lengela mo banaka, ilibe ka lifike nomu. Akashati ba fwele na kabomba – bati “ya!! Kutu wafwa, ci ndeya fye ku ng’anda, kusuka wayalya ko amataba”. ba bwelela mo, baya ku ng’anda baya. Futi bumbi ubwina nama, bwaisa isa, ka kakalulu, kati “ya!” Lilya kati ndeya ko, bayamba uku kashoba, ati ukutumpa naiwe kakalulu, shikala fye, aba nobe, uko inama isho twacetekela mo na shifilwa, iwe finshi walaya ucite? “Ikala we kapuba we.” Kacite fi ba katoba ulupi kapona. Kati mwebantu mwala njipaya, shilekeni naine wine nje njeshe ko, naine wine ndi muntu. Ati “taule umfwa ifyo tulekweba” – e ba nsofu abo – “ikala we kapuba we.” Ba muma mo na lumbi ulupi, “tauleumfwa iwe,” ikala, “kayapona no tumolu mumulu.” Mwe bantu na papata mwala njipaya. Mwala njipaya fye mwe bantu. Bati kabiye, ngawaya filwa uko tuleisa tukume. Kaya no kuya. We mfumu naine naisa njeshe ko. Ati o! “Ulukasu ulu luli apa senda.” Ati awe nshasende ulukasu, nala senda fye ka malama. Ayamba no kuya na senda ka malama, aya fika pa cilindi ayamba ko ukushika:

He worked and worked. He looked in and he was tired. He sweated profusely. The shirt he wore was soaked, he said “Ya!! You can die, let me go home, one may even get to eat some mealies”. He went back to his home. Again other animals approached, the hare, he said “Ya!” When he asked to go, they started ridiculing him, saying that he was foolish, he should just pass it up; how does he expect to do what the trusted bigger and capable animals had failed to do. “Stay you fool.” Whatever way he acted, they slapped him. “You people will kill me, just let me also try, I am also a being.” They said: “You are not listening to what we have to say?” That is the elephant, “Stay you little fool.” He hit again, “You should listen”; the hare fell over.” Please people, you just kill me. You will kill me.” They said: “Go”. They said, “Here is the hoe, take it”. He said he would not take the hoe, but he will bring along a pick. He arrived at the hole and started filling it:

Repeat the song

Kashika kashika ka kalulu, ka lengela mo, cafika pakati, katota kaumfwa bwino – e –. Ne mwine lesa wandi, katota, katoloka katoloka, kaumfwa bwino. Kaleti kaima, kafulamuka, kapilibukila ku, kati eya ne mwine eya. Awe kaima, kayamba ko, kankonkanye po fye:

He worked and worked, and then he looked in and saw that it was half-way full. He clapped and felt very nice – e –. My god, he clapped, and jumped, jumped and felt very well. He pranced around. Then he continued:

Repeat the song

Kaya lengela mo so, kamona caya cile cila pakati. Kaumfwa bwino kati no kuti ne ci cine icili jaketi ka mpose. Ka posa ne cili jaketi, kafula na kali shati kaposa. Akati kampose kwashala fye panono nala isusha. Kayamba ko:

He went and looked in – so, saw that it was half full. He felt good and thought to throw away his jacket. He also took off the shirt and threw it away. He felt there was just a bit of work left; he could afford to throw away his

clothes.

Repeat the song

Kalengela mo kamona amaloba yaleka ukwenda, yaiminina fye pamo, kafulwa. Kati “ya!! Cilya cayamba ukwisula futi caleka ukwisula – kuti naingila mo ifi ine – ya!!” Cinshi calenga kanshi, kaimba ifimaloba, kaimba ifimaloba, kaimba ifimaloba katulika. Kayamba ko:

He looked in and saw that the soil had stopped moving, the level was in at same place. He said “Ya!! When it was about to fill up it stopped – I could go inside – Ya!!” He dug up more soil. He started:

Repeat the song

Kaya lengela so, filya ifimaloba kacitulika kabika mo. Kalengela mo, ifimaloba tafile enda, kafulwa, icifukushi. Kabomba, kabomba, kabomba. Kamona tacile isula, caleka – “kanshi cilindi camusango shani ici?” Kafuma palya, kaleka, na kapibe libe, na kabomba. Kayamba ukulaya na kanaka kale pemeshika fye. Kayafika na ku mfumu akati “awe we mfumu icilindi cilya nafilwa. Bati pa kushika na shika ko mufwile mumpoko tunono.” Bati awe ine ndefwaya fye uwiswishe icilindi, e ulesenda umwanakashi uyu. Ati okay mulifye mwe mfumu.

He looked in again. He then put in all the soil that he had dug up. He checked again but the level was not shifting. He became angry and frustrated. He worked, worked and worked. He realised that it was not working – “What kind of a hole is this?” He stopped working. He was very sweaty from the labour. He left and was breathing heavily. He went to the chief and said: “No chief, I have failed. But since I have done some work you ought to give some kind of reward.” He said “No, only the one who fills the hole will take away this woman”. He said that was fine.

Ba fulwe baima ati a! Naine cindeya ko. “Bati no kuti ka fulwe walitumpa ayi? Ikala fye, uko ka kalulu kafilwa aka, iwe finshi walaya ucite ko? Soteke apa icili jaketi. Ici jaketi cabula ukufula”, ba kaseka, ubwina nama bwa kaseka. Ati “lekeni fye ndeya njeshe ko naine wine.” Ba nsofu baya fika po palya, ba kemya, ba kalampa, fuseke iwe “uleya kwisa?” Ikala, ndekweba ati ikala pa ng’anda ulye ubwali, kabiye ta twakushile ko. Ati no kuti “ndekeni na papata, mwalandepwila fye jaketi.” Ba kekata, ba kaposa uku, ba kaposa uku, ba kaposa uku. Akati nafwa mwe bantu mwanjipaya. Bati kabiye, ka kalulu na kafilwa, “tumone iwe ifyo walaya ucite ko.” Kayamba no kuya ka fulwe. Kafika pa mfumu, ati “mwe mfumu naine naisa”, abati “inkasu isho shili uko. Nomba ba fulwe imwe mulebomba?” Pantu utumakasa twaba mukati, nga mwa kulaposa shani? Ati awe “mwe mfumu ninjishiba ifyo nalaya mukucita ne mwine. Bayamba no kuya, bafika palya pa cilindi, bafika pa cilindi. Ba bula na shavelo bayamba na ko:

The tortoise came next. They said, “You tortoise, you are foolish. Just stay, where the hare has failed, what are you hoping to accomplish? Come and sit with your jacket. The jacket that you never take off.” They laughed, all the animals laughed. He said “Let me go and also try”. The elephant lifted him and roughed him up and asked him, “Where are you going?” He told him to stay home and eat because they would not leave anything for him if he goes. He said “Please let me go, you will tear my jacket”. They roughed him up some more. He cried out, “I’m dying, you people, do not kill me.” They let him go saying: “We shall see what you are going to accomplish”. He left and went to the chief and said: “Chief, I have also come”. “The tools are there, but tortoise, are you sure you are up to the task? Your feet are inside; how will you throw the soil?” “Chief I know what I will do.” He then went to the hole. He took the shovel and started working:

Repeat the song

Ba posa ba posa ba fulwe, banaka. Ba leti ba posa so, ifimaloba fya betikila. Bati “ya!! Nalimo cili jaketi ca fina?” Ba cifula icili jaketi ba ciposa kulya. Bayamba ko, ba leti ba pose so ba filwa, ba pose so ba filwa, ba lengela mo ba mona kwati ta ba posele mo, bayamba no kuposa:

He threw, threw and threw. He got tired. When he would throw the soil would fall back on him. He said “Ya!! Maybe it is the jacket that is too heavy?” He took it off and threw it aside. He continued but he was having difficulty when throwing the soil. When he looked in it was as if he had not done anything. He continued:

Repeat the song

Ba posa, ba posa ba fulwe. Baye ba lengele mo, mwaba ko aka mupili, bati awe nshasamwe ine cimombe fye. Ba yamba ukubomba, ukubomba, ukubomba. Ba posa, ba posa. Ba longa, ba longa, ba longa – mpaka apo bale longa umushili wapwa, pashala ifimabwe. Ba pilibukila ukushili mabwe ba yamba ko, ba posa, ba posa, ba posa, ati nsamune na kabili:

He threw, threw and threw – the tortoise. When next he looked there appeared a mound, he cautioned himself against excitement and continued working. He worked and worked and worked. He threw and threw and threw. He piled and piled and piled until all the soil was used up and only stones were left. He begun getting soil from another area and started singing:

Repeat the song

Ba longa, ba longa, ba mona caya cileisula, ba fulwe ba seka, ba leti ba ilolesha ba seka, ba ilolesha akakulu baumfwa bwino. Ba ilolesha ba seka, ba temwa. Ba tola ka shovelo, ba yamba ukubika mo, ukubika mo, ukubika mo, mpaka aksuba kawa. Bati ine nshaye na ku ng'anda, ndecesha, kano fye ncisushe. Ba yamba:

He piled, piled and piled and saw that it was getting full, he laughed to himself. He looked at himself, his legs and felt good. He picked up the shovel and continued filling the hole until the sun went down. He said, he would not go home; he would work all night until he filled the hole. He started:

Repeat the song

Baye lengela mo so, ba mona caisula pa shala fye panono – kaumfwa bwino, katoloka, ka leti ijaketi kafwala kabili kafula kabika, futi kabula kafwala, na katemwa, kale isekawila fye, kati apo pashala panono apo. Kayamba ko kashika, kashika, kashika kamona paya pale isula. Kashika kashika:

He looked in and saw that there was only a bit left – he was much pleased, jumped. He put on his jacket and then took it off. He laughed to himself realising the task left was little. He continued and it was getting full:

Repeat the song

Kashika, Kashika, Kashika, Kashika. Caisula no kwisula. Ka tulika po na ka mulundu palya pene. Kashika kaumfwa bwino nomba, katemwa. Kasenda no tu makasu na shavelo kaya fika na ku mfumu, akati “mwe mfumu na shika.” Bati “oh!” naiwe waisa mu kumbepa ati washika, inama ishikalamba shali filwa, niwe winga shika icilindi cilya?” Ati “awe ninshika tiyeni mumone.” Imfumu yaima yaya ko. Yafika yamona, yasanga ati na kashika. Yaumfwa bwino, yaisa ya na ku ng'anda, baya kapela no mukashi, ka musenda no ku musenda.

He filled and filled and filled and filled. It was full at last. He even made a mound on it. He buried it and felt well and took the tools back to the chief and said: “I have buried it”. He said “Oh! You also have come to cheat me that you have buried it, the bigger animals have failed; you are the one that can bury that hole? He said “I have buried it, come and see”. The chief went and saw and found that he had buried it. He felt well and went back home and gave him the wife, and he took her.

Kulya ba nkalamo na na fulwe, ati teti ulya ewa shike, teti ewo atucile. Ka fulwe aka kene ekenga shika icilindi cilya ifwe twafilwa ukushika? “Tule koma tu kapoke no mukashi pa nshila.” Ba fisama no ku fisama. Lilya bale lolela bale lolela, ba mupela na ba kapaso, ati mushindikeni. Ka pita ne nshila imbi. Kulya ba nkalamo na ba nsofu na bashala bale lolela abati kaleisa, kale mona pano pene pano.

The lion and the others could not accept that tortoise buried the hole. They could not accept being outdone. “We will beat him and get the wife on the way.” They then laid an ambush. As they waited, tortoise had been given the chief's retainers and he used a different route. They travelled to his home on the other route and arrived safely. They lived happily and had children.

Tuleuma tukanyantaule no kukanyantaula. Kapita na ku nshila imbi, ba fika na pa ng'anda, balaikala no kwikala. Balaikala, balaikala, balaikala, balaikala, balaikala, ba kwata na bana.

The lion, elephant and the others waited in vain. They planned how they would beat and stamp on him. They waited and waited and waited.

Na kashimi kapela

The story ends.

9. Umanakashi no mulume no mwana

by Gladys Chewa

Patile akantu: kaikela nge fyo twikele.

There once was said a little thing: the little thing was as it was.

Pali ne cimushi icikalamba sana. Nomo mu mushi umo mwali ba nyina na balume bakwete no mwana umo. So, lintu abalume ba bebele, elyo inshita ya kulima ya fikile, ukuti kasendeni ko umwaice wandi aleisa mukula ndelelela ko umwana. No kwisa ati cindeya, baisa ya no kuya.

There was a very large village. In that village there was a mother and a father and they had one child. When the ploughing season was at hand, the wife asked the husband to go and fetch the wife's young sister to come and babysit the child while she worked. The husband went.

Lintu baile bayafika. Lintu bailefika baya musenda, baisa mwipaya na pakati ka nshila. Eilyo nombababula ba bambikisha mo na cibango. So, ilyo ba bambikisha mo na cibango baisa fika pa ng'anda, caisa tampa no kwimba:

When he went, he arrived. When he got there he collected the sister but killed her on the way back. He then made her into a banjo. He then arrived back at the house and the banjo started to sing:

Kalubalalilo

Call

Voice: Ka - lu - ba - la - li - lo, ka - lu - ba - la - li - lo, li - lo,

Clap: [Clap pattern]

Call continued **Response**

li - lo, li - - - lo e, ka - lu - ba - la - li - lo,

4 [Clap pattern]

Call **Response**

a - ti ka - le - te - ni nsa - lu e, ka - lu - ba - la - li - lo, li - lo,

7 [Clap pattern]

Response continued

li - lo, li - - - lo e, ka - lu - ba - la - li - lo,

10 [Clap pattern]

Call **Response**

e - se le - la mwa - na e, ka - lu - ba - la - li - lo, li - lo, li - lo,

13 [Clap pattern]

Response continued

li - - - lo e, ka - lu - ba - la - li - lo.

16 [Clap pattern]

IciBemba song text

Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo
Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo
Ati keteni nsalu e, kalubalalilo, lilo lilo lilo e, kalubalalilo
Ese alele mwana e, kalubalalilo, lilo lilo lilo e,
kalubalalilo
Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo

So lintu abakashi baile kwibala, umwana aisa
yamba ukulila, 'mpeni akalimba ndelishisha ko
umwana. Abalume bakana. Abakashi ekwisa
kabula ba kabika na mu mumana, kaya, katampa
no kulalila:

English translation

Kalubalalilo¹⁷, Kalubalalilo, lilo lilo lilo e, kalubalalilo
Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo
Said go and fetch nsalu¹⁸ e, same
So she can come and baby sit, same

Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo

*So, when the wife went to the field, the baby
started crying – give me the kalimba so I can
play it for the baby – the husband refused. The
wife then grabbed it and put it in the river, and
it floated away while singing:*

IciBemba song text

Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo
Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo
Ati keteni nsalu e, kalubalalilo, lilo lilo lilo e, kalubalalilo
Ese alele mwana e, kalubalalilo, lilo lilo lilo e,
kalubalalilo
Tambulemo bushipa e, Kalubalalilo, lilo lilo lilo e,
kalubalalilo
Cawamisha mo tense e, Kalubalalilo, lilo lilo lilo e,
kalubalalilo

So lintu baimine apo pene baya na ku ba
pongoshi, abakashi. So abalume baisa eba
abakashi ati: "sendeni kalimba," bakana. Abakashi
ekwisa nalaba icitenge, ba bwelela mo no ku
bwelela mo. Baya senda na kalimba ako kene
baka fungila na mu citenge. So lintu ba fikile, baya
baya bayafika. Lintu ba fikile apo pene baisa eba
na banyinabo ati: "kolonganikeni abantu mu
mushi", bakolongana, no kwisa tampa no kubeba
ati: "isuleni akalimba mumfwe" baisula akalimba –
kaisa tampa no kwimba:

English translation

Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo
Kalubalalilo, Kalubalalilo, lilo lilo lilo e, kalubalalilo
Said go and fetch nsalu e, same
So she can come and baby sit, same

Make out strings, same

It is good all round, same

*So, when the wife left she went to her in-laws.
So, the wife told the husband: "Take the
kalimba"¹⁹ but he refused. The wife said that
she had forgotten her citenge²⁰ and went back.
She went and collected the kalimba. When
they arrived, the wife told her mother: gather
all the people in the village. The people
gathered and she said to them: "Open the
kalimba and listen". They opened the kalimba,
it started singing:*

IciBemba song text

Kalubalalilo, kalubalalilo, lilo lilo lilo e, kalubalalilo
Kalubalalilo, kalubalalilo, lilo lilo lilo e, kalubalalilo
Ati keteni nsalu e, kalubalalilo, lilo lilo lilo e, kalubalalilo
Ese alele mwana e, kalubalalilo, lilo lilo lilo e,
kalubalalilo
Nkabambishe mo isese e, kalubalalilo, lilo lilo lilo e,
kalubalalilo.

Apo pene baisa bula mu ng'anda mu cisasa umo
baisa imba mo ne cilindi icitali. Bakafya na
menshi. So lintu bakafishe bateka no bwalwa mu
mbali. Aba cikulu cikulu baikala mu mbali. Elyo
baisa bula nabo bene babeta ati: "Iseni mwikale

English translation

Kalubalalilo, kalubalalilo, lilo lilo lilo e, kalubalalilo
Kalubalalilo, kalubalalilo, lilo lilo lilo e, kalubalalilo
*Said go and fetch nsalu e, kalubalalilo, lilo lilo lilo e,
kalubalalilo*
*So she can come and baby sit, e, kalubalalilo, lilo
lilo lilo e, kalubalalilo*
*I will make liese²¹ out it e, kalubalalilo, lilo lilo lilo e,
kalubalalilo.*

*They then dug a deep hole in the house and
prepared water. They heated the water and put
traditional beer next to it. Then they asked the
man to sit in the centre so he could drink beer.
When he approached he fell into the hole and*

¹⁷ Kalubalalilo has no apparent meaning in IciBemba but it is here used as onomatopoeia.

¹⁸ *Insalu* generally means a piece of cloth in *IciBemba*, but in this case it means a piece of cloth used for carrying a baby.

¹⁹ *Kalimba* is a lamellaphone found in most central African countries.

²⁰ *Citenge* is a multi-coloured wrap-around cotton material worn by women in Zambia.

²¹ *Isese* is a zither made from reeds.

apa pakati mulenwa ubwalwa". Lilya baya bayabula babwindila mulya mwine, babetila na menshi ayakaba. *they poured the hot water on him.*

Na kashimi kati, kapela

Thus the story ends.

10. Umushimbe no lupanga

by Chileshe Mubanga

Patile akantu: kaikela nge fyo twikele, katile kashibuka kabukile nge fyo.

There was a small event: which stayed as we are, once it awakened it awakened as it were.

Pali icimushi icikalamba sana. Mu mushi umo mwali na bantu. Abo bantu – abakashana bonse bali upilwe kwashele fye umo uusha upilwe. Uyo uusha upilwe aisa ati, bane na tukaye mu kwimba cikanda. Lilya aisa landa bonse baya mukwimba cikanda, ena aisa bula ulupanga elo aya mukwimbila ko cikanda. Abwela no kubwela, ulupanga luya lwakabila na mu nshila, abwela no kubwela aisa lubika na mu kona (corner). Uko kwine ku kona kwafuma no mwanakashi umusuma. Lilya abwela aisa ti no kuti ebalume bandi aba bene.

There was a very large village. In that village there were people. The people – the women were all married except for one. The one who did not marry said: "Friends, let us go to dig up cikanda". When all went to dig up the cikanda²² herself she used a machete to dig up the cikanda. On his return journey the machete got hot and when she got home she put it in a corner. From that corner emerged a very beautiful/handsome man. When the woman returned she said, this one is my husband.

Balaikala balaikala balaikala, awe uyo mulume aisa ti no kuti "ntwila ko icikonko, untwileko no bunga, ndefwaya njemone ku musumba." Asayamba no kuya ilyo ba mutwila fyo, alaya no kuya, alaya alaya alaya, ayapwa imyeshi itatu. Awe umukashi akonka ko. Alaya alaya alaya, uko kwine ku musumba kwali nga kuno na ku kasama. Umo mwine munshila mwali utumishi utuli ten. Awe alaya alaya alaya, aisa bula ulwimbo. Lilya aisa bula ulwimbo ala imba no kwimba:

They stayed together. One day the husband said, "Prepare icikonko²³ and a meal, I would like to go and see the chief's place". He left when the things had been made ready. He stayed away three months. The wife followed. The distance to musumba (the chief's palace) was as from here (Mungwi) to Kasama. In between there were about ten villages. On the way she started singing:

²² *Cikanda* is a Jello-like substance made from a wild tuba found mostly on flat plains.

²³ In this context it means peanut butter, but it can also mean psychological depression.

Tembwe

IciBemba song text

Bane lupangala nale kubasa neka, tembwe

Ala ulu lwangalukila lwaba lwa banandi, tembwe

Bashi Kasumba e, tembwe

Tuleyeni e, tembwe

Na ku mwesu e, tembwe

Na mulila kasuba konse e, tembwe

Nda mulila.

Awe aisa ipusha mu kamushi aka konkele po ati, "ta mumwenene ko bashi kasumba?" ati iye ba pitile fye mailo ka celo celo, shi solishe ko umwana ubwali we mukashana? Ati awe ine ndefwaya inje mbule bashi kasumba. Alaya alaya alaya, abula ulwimbo:

Repeat the song

Ati: "ta mumwenene ko bashi kasumba?" Ati awe ba cipita lelo ulu celo celo, bacilaya uku. Ati oke "okay". Kwashala no tumishi tunga? Five. Alaya alaya alaya, ati we mukashana iwe, so sopele ko umwana akamungu aka. Ati awe ine ndefwaya injemone bashi kasumba. Alaya alaya alaya, awe asamuna na kalwimbo:

Repeat the song

Awe aipusha ati, "ta mumwenene ko bashi She asked "Haven't you seen bashi

English translation

Friends the machete I fashioned alone, tembwe [onomatopoeic for sound and rhythm].

It is the one which has gone against me and now for others, tembwe

*Father of Kasumba e, tembwe*²⁴

Let us go e, tembwe

To our home e, tembwe

I cry for you all day, tembwe

I cry for you.

She asked in the next village saying, "Have you seen the father of Kasumba?" They said "He had passed through yesterday very early in the morning; come and feed your child ubwali". "No I would like to go and fetch bashi [the father of Kasumba]." She continued on her journey and started the song:

She said: "Haven't you seen bashi Kasumba?" They responded, "He passed through very early this morning going this way". She said "Okay". There were how many villages left now? Five. She continued. "Young woman come and give your child akamungu."²⁵ "No, I want to go see bashi Kasumba." She continued and started the song:

²⁴ *Tembwe* has no apparent meaning in *Icibemba* but performs an onomatopoeic function here.

²⁵ A small local pumpkin.

kasumba?" Ati "awe tatu ba mwene." "We mukashana we, sopele ko umwana aka lirolosi," ati "awe nebo ndefwaya njemone bashi kasumba." Kwashala no tumishi four ukufika uko kwine ku musumba. Alaya alaya alaya, asamuna na ka lwimbo:

Kasumba?" "No we have not seen him." "Young lady come and give your baby a roll." She said "No I want to see bashi Kasumba." There were left four villages to arrive at the musumba.²⁶ She continued and started the song:

Repeat the song

Ati; "ta mumwenene ko bashi kasumba?" ati "awe. We mukashana iwe, shi sopele ko umwana tu tii?" Ati "awe ine ndefwaya njemona bashi kasumba." Kwashala no tumishi tutatu ukufika umo mwine mu musumba. Alaya alaya alaya, awe alaimba:

[She] asked, "Haven't you seen bashi Kasumba?" [They] Said "No. Young lady come and give your baby some tea". She said "No, I want to see bashi Kasumba". There were three villages to reach the musumba. She continued and was singing:

Repeat the song

Ati; "ta mumwenene ko bashi kasumba?" ati "awe. We mukashana iwe, shi sonwe ko amenshi?" Ati "awe nshilenwa na menshi. Awe kwashala na kamushi kamo kufika umo mwine mu musumba." Alaya alaya alaya, awe akacila ako aka mushi, afika na mu musumba, aipusha ne mfumu ati: "ta mumenene ko bashi kasumba?" ati "awe, leka mbafumye abantu bonse. Awe yafumya na bantu bonse ya ba tantamika. Asala po na bena mwakwe, balaya na ku ng'anda.

She asked, "Haven't you seen bashi Kasumba?" They said "No. You young lady, come and drink some water?" She answered "No, I will not even drink water". There was now only one village left to reach the musumba. She continued and passed that village and arrived at the musumba and asked the chief saying, "Haven't you seen bashi Kasumba?" He answered "No. Let me get all the people out." Then the chief got all the people out and lined them up. She picked out the husband and went to their home.

Na kashimi kapela.

The story ends.

11. Nakulubantu umushimbe

by Mercy Malata

Patile akantu: kaikele nge fyo twikele

Once upon a time...

Pali ne cimushi icikalamba sana. Umo mu mushi tamwali bantu. Mwali fye bana kulu bantu bamo. Bale ikala fye beka, ne ng'anda tabakwete. So, baisa kula na kamusakuta, elyo balelala muli ci moloshi, emo balelala. So, kwaisa isa na ba shikulu bantu bamo, ba fumine fye ku calo ukutali, eko ba fumine. Baisa sanga na bana kulu bantu abo bene. Abo bashikulu bantu balikwete ifyuma ifingi. So, bafika abati lekeni tule ikala pamo, bayamba no kwikala pamo.

There was a very big village. In this village there were no people. There was only one old woman. She lived alone and she did not have a house. So she built herself a lean-to and for her bed she used a large sack. There came an old man from a distant place. He found the old woman. The old man was very rich. Upon arrival he requested that they stay together and they started living together.

Aba bene banakulu bantu ebo baupa, baba ni ba nyina. Ba kula ne ciyanda icisuma, fyonse babikamo, na malaiti, fyonse fyakumanina. Nomba abo bashi kulu bantu balishile na bana fo (four). Babili baupwa, elyo babili tabaupilwe.

He married and she became the mother. They built a very beautiful house and put all manner of things in it, including electricity. The old man had come with four children. Two got married while the other two did not.

So, ilyo baupilwe ba wishi baleya ku ncito, babele ati aba bana namushila, mulebasunga bwino.

In their married life the man used to go to work; he told the wife to look after the children

²⁶ Chief's palace or residence.

Nomba abo bana kulu bantu, abana nga babeba ati tekeni po ifyakulya – kosheni umulilo, pankuni epo mukoshe umulilo. Lilya ba kosha umulilo ati, lilya pa kubeba ukuti ka kosheni po, bale beba ati “ka kosheni po mwebana ba ntangalu.” Nomba abana baingilila mo abati nge ntangalu ni finshi? Lilya ba wishi baisa – “tata bacila tweba abati mwebana ba ntangalu.” Ati nga cinshi bacila mwebela ifyo? Ati ta twishibe. Banyina ba bakalipila – no leka.

well while he was away. The woman, when giving instructions to the children such as about building a fire, she would say: “Make the fire you children of ntangalu”.²⁷ The children would try to figure what ntangalu means. Upon the father’s return they would report saying: “Father, she called us children of ntangalu”. He asked why she had called them so. They did not know. The mother was upbraided – but she did not stop.

Kabili ubushiku bwaca babeba ifyo fine – “mwebana ba ntangalu.” Abana bayamba no kulila:

On another day she called them by same term – “children of ntangalu”. The children started crying:

Muka Eleni

Call

Voice

Mu ka e le ni, mu ka e le ni,

Response

ba ma yo ba twe ba a ti mwe ba na ba nta nga lu.

IciBemba song text

Muka Eleni, muka Eleni
Ba mayo batweba ati mwebana ba ntangalu
Muka chibalu, muka chibalu
Ba mayo batweba ati mwebana ba ntangalu

English translation

The spouse of Eleni, the spouse of Eleni
Our mother has called us children of ntangalu
Spouse of Chibalu, spouse of Chibalu
Our mother has called us children of ntangalu

Abana balila balila, ba wishi baisa isa. Ba fulwa abati awe “lelo lyena katuleya.” Bayamba no kwimba ulwimbo:

The children cried and cried until the father got back. He got upset and said “Today we must leave”. They then started singing:

Mulenga nsungamina

Call

Voice

Mu le nga nsu ngs mi na, Mu le nga nsu nga mi na, na__

Call continued

— tu le ya, Mu le nga nsu nga mi na.

Response

— tu le ya, Mu le nga nsu nga mi na.

²⁷ No specific translation available, but ‘ntangalu’ in this context would mean ‘without roots’.

IciBemba song text

English translation

Mulenga nsungamina, mulenga nsungamina
Natuleya, mulenga nsungamina
Nakumyesu, mulenga nsungamina
Fyuma fyandi, mulenga nsungamina
Lelo fyaya, mulenga nsungamina
Shalenipo, mulenga nsungamina
Bai (bye) bai, mulenga nsungamina

Mulenga nsungamina, Mulenga nsungamina²⁸
Let us go, Mulenga nsungamina
To our home, Mulenga nsungamina
My wealth, Mulenga nsungamina
Today we will leave, Mulenga nsungamina
Stay well, Mulenga nsungamina
Bye bye, Mulenga nsungamina

Bana kulu bantu balila balila, ba bomfwila uluse
ba bwela. Ati lyena nga muka bwekeshe po na
kabili tukaya. Ati, awe mwe bantu mwe na papata
nshaka bwekeshe po.

*The woman cried and cried. They felt pity for
her and returned. She was warned that if she
repeated the offensive words they would leave.
She said she would not do it again.*

Nakabili ba wishi baya ku ncito, bashala babeba
ati kosheni po mwe bana ba ntangalu. Abana
bayamba ukulila:

*Again the father went to work; she again called
the children by the ntangalu term. The children
started crying:*

Repeat Muka Eleni song

Ba wishi baisa, "na lelo na ba bwekesha po?" Ati
"e, na ba bwekesha po." Lyena bati no kuti awe
lelo twaya, ba longa ne fipe fyonse:

*The father returned, "Has she repeated it?"
They said "Yes, she has repeated it". They
said they were leaving today, and packed all
their belongings:*

Repeat the Mulenga nsunganimna song

Bana kulu bantu balila, baikala mu cipuna, emo
ba kakatila pa kutila besenda icipuna pa kuti beya.
Balila balila:

*The woman cried and sat on the sofa to try
and prevent them from taking it along and
prevent them from leaving. She cried and
cried:*

Repeat the Mulenga nsungamina song

Bana kulu bantu balila, ba belelela uluse. Bati
"nomba nga mu kabwekesha po lyena ninshi
twaya." Ba wishi baya na ku ncito, bashala bati
kosheni po mwebana ba ntangalu. Abana
bayamba no kulila:

*The woman cried and she was forgiven. They
said "Now if you do it again we shall leave".
The father went to work and again she called
them the children of ntangalu. The children
started crying:*

Repeat the Muka Eleni song

Ba wishi kwisa baisa isa. Ati na lelo na ba
bwekesha po? Ati e, na ba bwekesha po. Lyena
ba longa ne fipe fyonse. Bati no kuti awe lelo
lyena nangu cibe shani tuleya. Baima no kwima,
baeba na bana ati tiyeni. Bayamba no kwimba:

*The father returned. They reported that she
had repeated the offensive word. Then they
packed all their belongings. They then said
under no circumstance would they stay. They
then departed and started singing:*

Repeat the Mulenga nsungamina song

Ban kulu bantu balila, awe sure na bena baleya
fye:

The woman cried but they just continued:

Repeat the Mulenga nsungamina song

Awe ba mona abo bene bonse, no kuya baya,
bayamba no kwingila panshi. Baleya fye baleimba

*They all left and went into the ground. They
were singing:*

²⁸ *Nsungamina* seems to have no apparent meaning in *Icibemba*, but serves as an onomatopoeia for both rhythm and melody.

ati:

Repeat the Mulenga nsungamina song

Awe baingila na panshi. Bana kulu bantu ba bula akalonde bati bembe po, awe basanga fye ta mule shala no bwendo umo bele. Awe baisa shala mu musakuta nga filya fina bali.

Then they entered into the ground. The woman took a small hoe and tried to dig at the ground but discovered that the hole through which they had passed had closed up. She was left in the lean-to as she had been.

Na kashimi kapela.

The story ends.

12. Bena Katenya ne ciwa by Dorothy Chomba

Pali akantu: kaikela nge fyo twikele.

Once upon a time and it stayed as we are.

Pali icimushi icikalamba sana. So, mu mushi umo mwaleikala ba mwana Katenya, na bena Katenya, na bashi Katenya. So, mu mushi umo mwali iciwa, calelya abantu. Mwashele fye ba mwana Katenya, bena Katenya na bashi Katenya. So, bena Katenya bali balile ku ciwa.

There was a very big village. So, in that village lived the children of Katenya, the wife of Katenya and Katenya himself. So, in that village there was iciwa, which ate people. There remained only the children of Katenya, the wife of Katenya and Katenya himself. So, bena Katenya was eaten by iciwa.

So, ico cine iciwa caleti fye nga caisa, caisa fika apo pene pa ng'anda pa bena Katenya. Cayamba no kubepusha aciti: "mwana Katenya aya kwisa?" Utu bana ninshi twali umfwa insala, ca bepusha ati: "mwana Katenya aya kwisa?"

So, iciwa whenever it came around to the Katenya's house, it would ask: "Where has the child of Katenya gone?" The children would all be very hungry as it would ask: "Where has the child of Katenya gone?"

Ku kufula amata



IciBemba song text

Aya ku kufula amata, aya ku kufula amata

Tenya ku ba lenge.

Twaimba twaimba twaimba. Cabula po aka mwana kamo ca kalya. Calya calya ca bwekela mo. Caya pa ka mushi kambi. Kabili caya ko, na kwena calya. Ninshi ba mwana Katenya baliya mu kufula amata. Lilya balebwela basanga utu bana twalifwa, pa shala fye tutatu. Iciwa ico cine, ninshi ba mwana Katenya na besa ne fimata ifingi. Baisa isa no kwisa. Ico cine iciwa caisa isa no kwisa. "Mwana Katenya aya kwisa?"

English translation

*He has gone to make (bows) weapons, He has gone to make weapons
There in the land of the Lenge.²⁹*

They sang, sang and sang. Iciwa took one of the children and ate it. It ate and ate and went away to another village and ate others there. Mwana Katenya had gone to make weapons. When he returned he found that all the children were dead except for three. Mwana Katenya came back with a lot of weapons. Iciwa came – "Where has the child of Katenya gone?"

Repeat song

Awe cati cibule, caumfwa kwati ka mosikito *When it [iciwa] wanted to get one of the*

²⁹ The Lenge people are an ethnic group in Central Zambia.

(mosquito) kasuma, aciti na kamosikito ka nsuma. Iye mayo lelo na sanga mo na tu mosikito! Awe ca bwelela mo ku kamushi kambi, caya ko na kwen caya Iya. Kabili caisa: “mwana Katenya aya kwi?”

children it felt like a mosquito had bitten it. It said: “A mosquito has bitten me. Oh mother – today there are mosquitoes!” It left and went to another village and ate people there. It came another time: “Where has the child of Katenya gone?”

Repeat song

Awe abo bene ba Katenya baisa cilasa no mufwi umo. Awe no pona. Ico cine iciwa ninshi calina, ica kutila nangu ku cikata, ta pali no winga cikata. Calina ico iciwa! Kabili caisa ti: “mwana Katenya aya kwi?” Cile bwekeshapo fye, bala cilasa, baisa cilasa na pa mutima, cafwa no kufwa. Lilya cafwa baisa tuma mo no tubana ati: kabiye ni mukoshe icimulilo icikulu. Umulilo wa beba, ba posapo ifya cela cela, baisa bula ne ciwa ba ciposa po. Abantu bafuma abengi, bafuma bafuma bafuma.

Then Katenya shot it with an arrow. It did not fall. Iciwa was so fat that there was no one who could hold it. It was very big! Again it asked: “where has the child of Katenya gone?” It kept asking the same thing while Katenya was shooting it with arrows. He finally hit it in the stomach and it died. After it died they sent the children to go and build a big fire. The fire caught and they threw some metallic things on it and finally put iciwa in the fire. Many people came out it. They came out, came out and came out.

Awe bana kulu bantu baisa ti: iye e nashe ntekwe. Awe ba cisalila no ku cisalila. Bashi Katenya baisa ba ne mfumu. Bala teka na mu calo. Abanakshi babo baisa fwa no kufwa, no mwana wabo baisa mweba abati nomba niwebo. Bonse ngabaisa niwebo ukalaisa mu kunjita.

An old woman said that she had left her snuff holder behind. They locked it in. Katenya became the chief and ruled. The wife died. The child became Katenya’s assistant.

Awe kabili baisa isa no kwisa – tabeshibe ati beshile mu kwipaya bashi Katenya. Baisa bepaya no ku bepaya, utubana twashala tulecula no ku cula, na twena twafwa.

There came others who killed Katenya. The children remained suffering until they also died.

Na kashimi kapela.

And the story ends

13. Bwalya ne mfumu

by Ivor Mutale

Patile akantu: kaikele nge fyo twikele.

Once upon a time, and it stayed as we are.

Kwali umushi umo. Mwali ne mfumu. Imfumu yali leseshe ati: uukakwata umwana umwaume umwana tuka mwipaya. So, kwali na Bwalya ali pa kukwata umwana. Aisa kwata no mwana umwaume. Alebeka nga kasuba elyo amenso ngo lutanda.

There was a village. There was a chief in the village. The chief had ordered: any one who has a male child, the child will be killed. So, there was Bwalya who was close to delivery of her child. She had a male child. The child was as bright as the sun and his eyes as bright as stars.

So, bonse abantu baleisa fye mu kutamba, bale mutamba, bale mutamba. Kwaisa isa na umo, ali no mulomo no lunkumbwa. Aisa kumbwa no mwana, aya na ku mfumu. Ati: “mwe mfumu ala Bwalya na kwata umwana umwaume.” Baima ne mfumu na ba kapaso. Baya fika no kufika, bati na kwapu, ba muputula no mwana na pakati. Baya na ku kumushika. Ena taile ko na ku kushika umwana. Aiakala na pa cimuti so. Aisa umfwa na kamukolwe kaisa lila – kokoliko. Ayamba no kwimba:

So, all the people came to look at him. There came one person who could not keep a secret and was jealous. She got jealous of the child. She said, “Chief, Bwalya has got a male child”. They departed with the chief and retainers and arrived and cut the child in half. They went and buried him. The mother did not even attend the burial. She sat on a log, like so [a log-like stance by the narrator] She heard a cockerel cry – kokoliko. She started singing:

Kumbolo

Call Response

Voice

Ne nko ko shi ne e, ku mbo lo;

4 ka shi fwe shi bo le, ku mbo lo;

7 Call Response

pa mwa na wa ndi, ku mbo lo;

10 Call Response

u wa fi me nso ku mbo lo;

13 Call Response

ngo lu ta nda ku mbo lo.

IciBemba song text

Ne nkoko shine e, kumbolo
Ka shifwe shi bole e, kumbolo
Pa mwana wandi, kumbolo
Ci beka wandi, kumbolo
Uwa fimenso, kumbolo
Ngo lutanda, kumbolo

Inkoko shonse shafwa. Aisa yamba again no kwimba:

English translation

*Even the chickens, to death
Let them die, to death
For my child, to death
My bright one, to death
Who has the eyes, to death
Like a star, to death*

All the chickens died. She started singing again:

IciBemba song text

Ne ngombe shine e, kumbolo

Ne mbushi nasho shaisa lila ati: me-e-e. aisa yamba (again) ukwimba:

English translation

*The cattle too, to death
[Repeat the rest of the song (last five lines)]*

The goats also cried me-e-e. She started singing again:

IciBemba song text

Ne mbushi shine e, kumbolo

Ne mbushi shonse, baleti iyo baimya ati limbi kuti twailya, ne mititi. Again ne fibata fili na fo-fo-fo [fo: onomatopaeic]. Ayamba no kwimba:

English translation

*The goats too, to death
[Repeat the rest of the song (last five lines)]*

All the goats died. When they lifted them to see if they could eat them, they found maggots. Again the ducks were going fo-fo-fo [fo: onomatopaeic]. She started singing:

Again aisa yamba no kwimba:

She again started singing:

IciBemba song text

English translation

Na bantu bene e, kumbolo

The people too, to death
[Repeat the rest of the song (last five lines)]

Again aisa yamba no kwimba:

Again she started singing:

IciBemba song text

English translation

Na banakashi ba mfumu bene e, kumbolo

The chief's women too, to death
[Repeat the rest of the song (last five lines)]

Kwaisa shala fye Bwalya ne mfumu. Imfumu na yena yaisa ati: "Bwalya na papata leka fye tupane tuleikala pamo." Aisa ti "ibukisheni pa mwana wandi. Teimwe mpapate kabili, ati awe, naine nalipapete, naimwe mule muputula fye." Aisa ati no kuti, "kanshi nyimba mfwe." Aisa yamba no kwimba:

There remained only Bwalya and the chief. The chief said: "Bwalya let us marry and live together". She said, "Remember my child. I appealed to you, but you went ahead and cut him up." Then the chief said "Sing me to die". She started singing:

IciBemba song text

English translation

Ne mfumu ine e, kumbolo

The chief too, to death
[Repeat the rest of the song (last five lines)]

Ati awe nshale fye neka mu mushi, kanshi kanyimbe naine wine:

She said, I cannot remain alone in the village, let me also sing myself:

IciBemba song text

English translation

Naine wine e, kumbolo

Myself too, to death
[Repeat the rest of the song (last five lines)]

Awe na kashimi efyo kapwile.

And thus the story ended.

14. Bwalya na Cembe
by Grace Mushikanyimbo

IciBemba text

English translation

Patile akantu: na kantu kalikele.

Once upon a time...

Mu mushi mwali umukashana umusuma sana. Ishina lyakwe ni Bwalya. Bwalya uyo alekana abaume, na ba nyina bene ta balefwaya uwa kumupa umulanda, nakalya. Ba lefwaya umukankala, uwacuma.

In the village there was a very beautiful girl. Her name was Bwalya. Bwalya refused marriage propositions from men. Even the mother did not want a poor suitor. She wanted someone rich with a lot of assets.

Kanshi baleti fye ifi fine umuntu uwaisa, aisa pambesha ko, bati fye awe nakalya, ifwe tufwaya uwacuma.

All who came to try their luck were turned away because they wanted only a rich person.

Awe ubushiku bushilile kantu, icuni cafume noku, caisa na ciipukumuna, na cisanguka akalumendo akasuma, na cifwala na suti, awe cishile cile ikanya fye. Umo cileenda mukwai amafuta yaleti na ca ca.

One day a bird arrived in the guise of a handsome young man, wearing a suit and strutting. Where it walked, oil from its body sprayed out ca, ca,ca.

Awe mukwai cafika. Lilya cafika mu mushi, kufika

It arrived. Upon arrival it reported to the elders

ku bakalamba caipusha. Ninshi cili mu buntu ta cili muli bucuni mukwai ilyo cafikile ku bantu. Na cisanguka umuntu. Awe caipusha ku bakalamba: “mukwai ndeipusha ko, t mwaba bashimbe muno mushi?” Awe mukwai nabo abati, “abashimbe ne ndoshi ta shibula mu mushi – bena bengi. Nomba umukashana alipo umusuma sana, mukwai alakana abaume. Leken i tweshe ko tumwite.”

Awe mukwai baya mwita. Bwalya ashifuma fye kulya, aisa lolesha fye, lilya line afika fye, ta balati ba mwebe neco ba mwitile, awe mukwai uluseko lwapela nomu ku kutemwa. Awe ala simaila fye, ati “tata mulungu te papo na shuka. Kwen a nga kupa ende le uyu, awe ndesumina.” Awe mukwai icuni ca kantu mulya cisangwike umuntu, caisa asuka aciti: “awe mama kwen a ine ico nyende le – kupa.” Awe ba Bwalya ku sumina abati: “mukwai na sumina.” Wasimuna? Ati: “e,” ati: “awe mune cawama.”

Awe bwangu bwangu afwaya na bashi bukombe, atwala na fyonse. Mukwai ta pakokwele no bwinga bwa pita. Awe ba laikala. Ba laikala mu mushi ba laikala. Cilya cuni caisa ima ubushiku bum o aciti: awe naisa mfike ko ku mumana, “imone pa mumana apa ifyo paba, caima caya.” Ukuya fika kulya ku mumana, calolesha, casanga bemba umukalamba sana. Caipukumuna casanguka na cicembe icikalamba sana no mulomo uutali.

Awe mukwai caisa koba (mo) po isabi limo camina. Awe caikala. Catampa no kula koba, ca laimba na kalwimbo aciti:

and asked. It was in the human form, not a bird when it got to the people. It had turned into a human being. Then it asked of the elders: “People I am asking are there no single women in the village?” They answered him, “Single women and witches are always present in a village – they are plenty. But the most beautiful one refuses men. Let us try and summon her.”

They went and called her. Upon arrival she saw him before they even explained why she was summoned; she spread a big smile, because she was pleased. She just kept smiling and said “My god, at last I am lucky. If this man has come about marriage I will agree.” The birdman eventually spoke: “My lady the reason I am here is – marriage.” Bwalya consented saying: “I agree.” “You consent?” She said: “Yes. “The people said: “This good our friend.”

He quickly found a go-between who delivered all the necessary things. It did not take long and the wedding took place. Thereafter they lived on. They stayed and stayed in the village. One day it said that it was going to see the river. “I am going to the river, so I can see how it is,” and it left. When it got to the river, it saw, found a very big lake. It shook itself and transformed into a very big fish eagle with a very long beak.

It picked one fish and swallowed. It settled down and began picking the fish and started singing a song.

Cisompola cisompo

Voice

Call

Ci - so - mpo - la ci - so - mpo ba Bwa - lya ci - pu - mbu -

Response

Call

u, ci - so - mpo - la ci - so - mpo; ba su - mi - na ce -

7

Response

Call

mbe - e, ci - so - mpo - la ci - so - mpo; cu - ni ca ma - so -

Response

Call

ba - a, ci - so - mpo - la ci - so - mpo; nso - be nka - a - la -

13

Response

le - e, ci - so - mpo - la ci - so - mpo.

IciBemba song text

Cisompola cisompo ba Bwalya cipumbu, cisompola
cisompo
Cisompola cisompo ba Bwalya cipumbu, cisompola
cisompo
Ba sumina cembe e, cisompola cisompo

Icuni ca masoba a, cisompola cisompo
Nkasobe nkalale e, cisompola cisompo

Mukwai ca soba isabi cafumisha ku mulundu, awe
lya lala lala fye. Caipukumuna casanguka no
muntu. Caya cile ikanya na ku mushi. Cati fye
cishifika ca eba na bakashi ati: "mama ebeni ko
ba mulamu muye nabo ku mumana kulya, muya
musende utu munani." Awe mukwai baima, kulya
baya, nomba bailuka ukutila uyumu muntu aciya
mukwipaye sabi tasisenda isumbu nangula
ubulobo, nakalya, aciya fye na maboko.

Awe bena palya ku sansamuka, bayasange isabi.
Bwalya aimisha na mabondo mu mulu ati: "tata
mulungu! Epapo, na Papa wa ku Roma, na shuka,
awe ni ngupwa e." Awe mukwai palya batampa
ukutunta isabi ilyo. Lilya bafisha mu mushi,
umushi onse bayakanya, kandume yakwe kena

English translation

Cisompola cisompo³⁰ Bwalya is a fool, cisompola
cisompo
Cisompola cisompo Bwalya is a fool, cisompola
cisompo
She has consented to a fish eagle, cisompola
cisompo
The picking bird, cisompola cisompo
Let me pick and go to sleep, cisompola cisompo

It picked fish and put on the bank and the fish
lay all over the place. It shook itself and
became human. It then strutted back to the
village. Upon arrival it told the wife: "My lady
go with my in-law and fetch the relish at the
river." They went, but eventually they realised
that he had not taken any implements for
fishing – no nets or hooks. He just went with
his arms.

They were happy because they found fish.
Bwalya celebrated her good luck: "God my
father! See, with the Pope in Rome, I am lucky,
I am married." They started transporting the
fish. When they got it to the village, they
shared it among all. The young brother refused

³⁰ *Cisompola cisompompo* has no apparent meaning in *Icibemba*, but seems to describe a careless character or personality in this context.

kakana akati: awe “ine ba Bwalya naumfwa umwenso. Nge sabi lya fule fi, nangu umuntu wena alepaya! Mu mushi twaikala, elyo muno mushi wesu twaikala mu mushi wesu, twakotela muno. Ifikolwe fyesu fya kotela muno, tamwatala amufwa isabi lya musango uyu. Kanshi ni shani?” Abati we ciwelewele we nangu taulile ko. Awe mukwai isabi lilya balya umushi onse mpaka bwaila balala. Kanshi inshiku ico coni calecita ifyo fine ukuya ku mumana.

Ubushiku bushilile kantu kandume wakwe ako kene kale kana isabi, kaisa ima akati: “awe bane nalakonka ba bukwe.” Awe icuni cakana aciti: “awe iwe teti ukonke mulamu, ukesa konka limbi.” Aesha ukupatikisha imisango yonse, awe cakana. Mukwai eflyo ulya ndume aimine kumbali aya alekupila fye alekupila fye alekupila fye, naco ciya fye. Lilya cafika pa mumana nao afika. Pali ne cimuti icafumba sana, eko kanina, kaikala kulya kwine. Kamona fye icuni caipukumuna, casanguka icuni icikulu ca soba po ne sabi. Alolesha ati nokuti nalamona. Awe mukwai caiponya na pa menshi, cayamba kula koma isabi, cile fumisha ku mulundu. Calaimba no kwimba:

Repeat song

Awe mukwai amona uko ca soba isabi ca fumisha ku mulundu – ilingi sana. Bwangu bwangu ka pulumuka ka ndume yakwe kulya uko kaninine ku cimuti, no kubwelela ku mushi. Kulya ku mushi taile shimika ifya citile iyo. Ayebele fye nkashi yakwe ukutila: “mailo ba mulamu nga balaya ku mumana tukaya nobe.” Nkanshi yakwe asumina. Mukwai palya pene caisa fika caeba abakashi ukuti baye basende umunani kulya ku mumana. Filya fine bacita, basenda abantu mpaka eflyo baile senda isabi lilya lyonse baleta. Kwenata balelya beka pantu fyale fulisha. Baya kanya umushi onse, balya.

Elyo balile filya ba sendama, ta buca ta buca, bwaca. Caima aciti: na bwelela mo na lelo. Awe lilya caya ku mumana kulya, ka ndume yakwe na Bwalya nabo ninshi bele bale kupila. Awe bafika banina na ku cimuti ici cine ica fumba sana. Awe lilya banina kulya icuni caisa ipukumuna. Lilya caipukumuna nomba Bwalya amona ukuti ici mulomo calepa sana. Atampa ukututuma ku cimuti, ati limbi calaisa tulya. Ndume yakwe amwikatilila ati: leka, walaleka bese ba twipaye. Wi esha nangu ukupunda. Awe palya aesha ukushipikisha, cisasa mu musana atampa fye ukula putauka. Awe nomba palya icuni ca kantu cayamba no kwimba cile kompa ne sabi:

to have any of it saying: “No Bwalya, I am afraid. How come so much fish, even if one can kill fish? In our village, we have grown here, our elders have lived here, we have not heard of fish like this. How come now this?” They despised him as being foolish – even if you do not eat. They ate the fish; the whole village ate until night when they slept. In the days that followed the birdman would go to the river to fish.

One day the brother who refused the fish said: “Friends, I will go with my brother in marriage.” The birdman refused saying: “No my brother-in-law you cannot come, you will come with me another time.” The boy tried all manner of persuasion, but it refused. He then followed under concealment. When it arrived at the river he also arrived. There was a tree with thick foliage; that is the one he climbed. In due course he saw birdman transform itself and became a very large bird which pecked the fish. He observed and wanted to see more. It went into the water and started pecking the fish and putting it on the bank. It started singing:

He saw it pecking fish and putting them on the bank – a lot of them. He quickly slid down from the tree and returned to the village. He did not relate what he had seen when he got back to the village. He told his sister that “When my brother in marriage goes tomorrow I want you to come with me.” The sister consented. It came back and told the wife to go and fetch the fish at the river. As usual they went and collected the fish. They did not eat it alone, it was too much. They shared it among the people of the village and they all ate.

After eating they slept, but were anxious for the morning to come. It was morning and it said: “I am going back again today”. When it was gone the brother and Bwalya followed covertly. When they arrived they got into the tree which had thick foliage. The bird shook itself and transformed into a bird. When it was transformed Bwalya saw the long beak. She began to tremble in the tree fearing that it would come and eat them. The brother held on to her and said: “Stop, you will cause it to come and kill us. Do not cry out”. She tried to summon her courage, but the bead waist wear broke and fell. The bird started singing and pecking the fish:

Repeat song

Awe palya pene ka ndume yakwe kaisha na nkashi yakwe, ba yamba no kubwelela ku mushi. Ba Bwalya kwena palya baisendele fye ku mwenso. Nomba lilya bafika palya, bayabula na male baikala na kucipelelo. Baita na ba nabo abati: “bane iseni musambilishe ko ulwimbo nkwele.” Awe nabo abanabo bafika. Awe ba Bwalya lilya balepela ku cipelelo baleimba. Basambilisha abanabo ulwimbo ulo baciya umfwa ku balume:

The brother helped the sister down from the tree and they returned to the village. Upon returning Bwalya took millet and went to the grinding stone. She called her friends and said: “Come, let me teach you a song I have got.” The friends came. While grinding the millet she was singing. She taught her friends the song they had heard from her husband:

Repeat song

Awe mukwai kanshi naco icuni kulya cali ku mpanga cileisa. Caiminina cakutika uko baleimba. Aciti: awe “Bwalya naisa ku mumana.” Ngolu lwimbo alwishiba shani? Cilefika nomba mu mushi caba fye icalokwa, ukuti casebana. Awe palya cafika fye caingila na mu ng’anda. Ba Bwalya baisa lampuka na palya balepela na banabo: “baisa nomba, kabiyezi kabiyezi.” Awe abanabo ba salangana baya. Palya icuni caisa beba ati: kabuleni isabi, nomba ishiwi lyaba fye ilya mufwe pantu caumfwa umwenso. Awe Bwalya baya baleyanga na ba nankwe balya bene baya nabo. Baya senda na masabi yalya. Nalilya line balile fye umushi onse, mpaka bwaisa ila. Elyo bwailile ba Bwalya balya ba pona mu tulo.

The the bird man was on the way back. It stopped and listened to the singing. It said: “Bwalya has been at the river. How did she know this song?” When entering the village it was down-cast, feeling shamed. Upon arrival it went into the house. Bwalya quickly left her grinding stone: “He is back, you leave”. The friends dispersed. Then the birdman told her to go and fetch the fish, but its voice was subdued because it felt fearful. They went with her friends and they were in a playful mood. They fetched the fish. Even this fish they all ate in the village until it was night. When it was night Bwalya fell asleep.

Icuni cilya eku ipukumuna nomba casanguka ne cuni. Pantu caishiba ati nasebana, ekwipaya na ba Bwalya, ca ba koma na pa mukoshi ati ncha ncha. Awe ca bepaya mukwai ca ba putaula tupinfya tupinfya. Ca kumanya fye umushi onse. – utupinfya twakwa Bwalya. Lelo pa ndume yakwe pena tacatwele po. Ulucelo mukwai bushica bushica – bwaca. Kanshi umuntu kuti ati afume panse, kwisa ilasa fye ku munofu wa muntu. Ala! Bane twasanswa, kubwelela mu ng’anda. Mpaka ka ndume yakwe apashali ifya citumbi kaisa fuma, kala lolekesha, kamona ati nishani ati ni ba Bwalya aba bepeye aba. Bati balelila bateke icililo, kaisa beba ati lekeni ukulila, imwe mwalefwaya icuma. “Nali mwebele ati imwe bantu takwaba umuntu uwinge paya isabi lya musango ifi, tamwale umfwa.” Efyo mukwai ba Bwalya no kufwa bafwile.

The birdman transformed into a bird. Because it felt that it had been disgraced, it killed Bwalya, it pecked her on the throat – ncha, ncha ncha. It killed her and cut her up into small pieces. It spread the pieces all over the village. But it did not put any at the brother’s house. Morning came and people wanting to get outside would meet with the grizzly scene and go back in their houses. The brother who had no pieces of Bwalya at his door came out and looked closely and announced that it was Bwalya who had been killed. They wanted to start crying and hold a funeral, but the brother refused and told them that it was what they wanted – riches. “I told you ‘People there is no person who can catch so much fish as it did’, but you would not listen”. Thus is the way Bwalya perished.

Na kashimi kapela

Thus the story ends

15. Lukwesa ne ciwa

by Chilufya Mutale

Patile akantu, kaikele nge efyo.

Once upon a time, it stays as it was.

Kwali imfumu, yalifyele umwana umusuma. Awe uyu mwana alekana abaume. Aleti fye uwaisako

There was a chief who had a beautiful daughter. The daughter refused suitors. She

akana, uwaisako akana.

Kwaisa isa ne ciwa nacifwala bwino, ne njinga iyipya cileisa no kwisa. Awe caisa fika nokwali umwana wamfumu, caikala. Awe umwana wamfumu asumina neco ciwa.

Lukwesa nokuya camusenda. Nomba kandume yakwe akati nkonke? Akana. Ati nkonke? Akana. Baleya fye neco ciwa babili.

Kandume yakwe kakonka no kukonka. Baleti fye balolesha kunuma, kabelama mufimpukusa. Balolesha kunuma, kabelama mufimpukusa. Awe baleya fye, iciwa cile mubepa fye ati njikala kumushi kanshi ninshi cikala mumpanga. Baleya no kuya baleti balolesha ko, kabelama. Baleya fye, baenda mumpanga iyitali banaka. Ati: isa twikale pano pene tukule ko umusakuta emo tulelala.

Bakula no musakuta baikala. Kanshi ninshi apo pene epo caleikala. Baikala. Cileti fye ubushiku ngabalala cabuka caipaya inama ishing. Umukashi alebuka asanga fye nacipaya inama ishing. Awe umukashi ati nokuti: "pano pene apo muleipaya inama epo natuleikala muleipayako inama tulelya."

Kandume yakwe kafika no kufika. Awe bwaila nokwila, balala. Nomba lilya balala kumacaca caima caipukumuna, casangukila mucywa. Ninshi umwukashi nalala talemonako. Kandume yakwe ekalemona. Na kafimbana nakumutwe kalemona uko caima caipukumuna casanguka iciwa. Nomba kalaumfwa umwenso. Awe casanguka iciwa cayaikata ne nama ishing. Caisa tulika na mu ng'anda.

Lilya Lukwesa aleisa mukubuka, asanga nacipaya inama na ciyipukumuna cili na mumuntu, nacilala no kulala.

Awe ulucelo lilya caya mumpanga, kandume yakwe kashala kayeba Lukwesa ati nawishiba ulya waupwako ciwa. Akana ati efyo nakwebele ati wikakonka. Nomba walabepa ubufi auti ciwa? Awe ati awe kanshi capwa lelo ubushiku kumacaca wise ubuke, ndekukakilila akasaka kucikondo nganaisa kutinta ubuke, uleisa mona ifyo cicita.

Awe apo pene bwaila no kwila, balala. Nomba kumacaca kulya caisa buka, caipukumuna

turned down all who proposed.

There came iciwa,³¹ It was well dressed and had a bicycle. It reached the chief's daughter's place. The chief's daughter agreed to iciwa's proposition.

Lukwesa then left with iciwa. The young brother asked if he could go along. She refused. He asked again. She refused.

The young brother followed them. When they would look behind, he would hide in the bushes. They continued going and iciwa lied to Lukwesa that it stayed in a village, but it stayed in the wildness. As they went, when they looked behind, the brother would hide. They travelled a very long distance and were tired. Iciwa told its spouse that they were going to build a lean-to and that is where they will spend the night.

They built a lean-to and stayed. This in fact was where iciwa stayed. They stayed. As they slept in the night iciwa would wake up and go and kill a lot of animals. When the wife woke up in the morning she would find a lot of animal carcasses. Then the wife said: "We should stay here so that you can continue to kill animals for us to eat".

The younger brother then arrived. Then it was night. They slept. When they were asleep in the early hours of the following morning, it transformed itself into the iciwa. The woman was asleep and did not see. The younger brother witnessed the transformation. He covered his head, but continued to observe and got frightened. It turned into iciwa and went and killed a lot of animals and came and heaped them in the house.

When Lukwesa woke she found that it had killed animals and it had already transformed itself into a human form and was asleep.

In the morning when iciwa went into the wild, the younger brother told Lukwesa that her spouse was iciwa. She refused and said this was why she was opposed to him coming because now he was fabricating this story of iciwa. He then told his sister that he would tie a string to her toe and will pull it to wake her up in the night, so she could see for herself what it did.

Then it was night again. They slept. Then in the early morning hours iciwa got up and

³¹ Iciwa (singular) ifiwa (plural) – fantastic/ fabulous figure(s) that often appears in *inshimi*.

casanguka iciwa ninshi cafuma mumpanga ne nama. Awe bwangu bwangu kandume yakwe katinta na kasaka kucikondo. Abuka, alolesha nomba ninshi Lukwesa umwenso wamwikata, wamwikata elyo iciwa caisa calalolesha pamwana aciti; “indye uyu? Ati talanona.” “Indye uyu? Tala nona.” Nomba Lukwesa umwenso wa mwikata. Ala fwaya ukuti apo pene eme, nomba nga asunkana cimumone ninshi cile mulya. Awe balala fye ifyo fine. Chipukumuna casanguka no muntu.

transformed itself and went and returned with animal carcasses. Then the brother quickly pulled the string on the sister's toe. She awoke and saw and got very frightened. She was frightened when iciwa went to the baby and said: “Should I eat this one?”, then turned away saying, “He is not ready”. She was so frightened that she wanted to get up, but realised that if she did iciwa would eat her. She remained as she was, pretending to be asleep. Iciwa transformed itself into the human form.

Awe ulucelo bwaisaca, Lukwesa aya, na kung'anga mukufwaya umuti wakuti akailemo. Aya no kuya ninshi iciwa calimwipaile uyo wine umwana akwete.

Then it was morning. Lukwesa now went to a diviner to get umuti³² to help her leave.

Akwata naumbi ati nomba aya kung'anga mukufwaya umuti. Ati uyu muti usende. Umbi ukayebika kwifwe, umbi kubutala, umbi mumpanga. Nga cafumapo, mu kambe no kuya. Awe abula no muti umbi ayabiika kwifwe, umbi kubutala, umbi mumpanga. Awe Lukwesa bayamba nokuya, munshila baleya fye, baleya fye. Nomba iciwa cabwela mumpanga, caisasanga tabalipo. Cayamba ukwita ati: Lukwesa! Umuti uuli kwifwe wayasuka ati:

Iciwa had killed her child, but she got another one. The diviner gave her umuti to take with her. She was instructed to put some of it where they drew water, the other in the storage barn and another in the bushes. When iciwa was away they were to depart for their home. Lukwesa did as instructed and they departed. Upon its return iciwa begun calling for Lukwesa. Then the umuti at the river answered – singing:

Mpungu malela

Voice

Call Response Call

Le lo na ya ku mwe su, u ko na fu mi ne mpu ngu ma le la; nde ti na fya lo

6 Call continued Response Call

mwa na, na fya li la mu ka nwa ko be; mpu ngu ma le la; u yu we na wa ku

11 Call continued Response

le le, na ba may o; mpu ngu ma le la.

IciBemba song text

Lelo naya kumwesu uko nafumine, mpungu malela
Ndeti nafyala umwana nafyalila mukanwa kobe, mpungu malela
Uyu wena wakulela naba mayo, mpungu malela

English translation

*Today I am going home, where I came from, soaring eagle
Whenever I have a baby, it ends in your mouth, soaring eagle*

This one is for my mother and I to nurture, soaring eagle

³² Medicinal herbs in general - in this case *muti* refers to two herbal sticks (*impimpi*) with power to cause supernatural happenings.

Awe iciwa caya kwifwe. Caita, caita. Awe camona Lukwesa taliko. Caita, Lukwesa! Uuli kubutala wayasuka:

Then iciwa went to the river. It called and called, but Lukwesa was not there. It called again and umuti in the storage barn answered:

Repeat the song

Awe iciwa cabwela kwifwe caya kubutala. Cafwaya, casanga Lukwesa taliko. Caita, "Lukwesa?" Ati mukwai! Ine ndeteba inkuni mwe. Walaimba:

Then iciwa left the river and went to the storage barn. It searched and found that Lukwesa was not there. It called out: "Lukwesa?" Umuti in the bushes answered that it was gathering firewood and started singing:

Repeat the song

Awe Lukwesa uko baleya fye. Cileti iciwa caita, umuti wayasuka kwifwe. Chaya kwifwe – walayimba:

Meanwhile Lukwesa and brother were just going. When iciwa would call umuti would answer and sing the same song:

Repeat the song

Iciwa cafwaya kwifwe cafwaya. Casanga Lukwesa taliko. Nomba caumfwa icipyu, aciti kankonke fye uku kumushi limbi kuti naya. Cakonka ulubilo cabutuka, cabutuka, cabutuka, cabutuka, cabutuka. Caitako, "Lukwesa?" Caumfwa fye ku ng'anda ati; "mukwai naine ndebansa amale." Awe aciti bushe mbweleleko? Aciti: kandeya fye, calaya fye. Caya musanga.

Iciwa looked at the watering place. It found that Lukwesa was not there. It felt frustrated and decided to go to her village just in case she had decided to return there. It followed – running. It ran, ran and ran. It called out: "Lukwesa?" An answer came from the house: "I am getting millet." It became undecided – it wondered whether or not to go back, but decided to continue towards the village. It caught up with her.

Nomba Lukwesa aumfwa ati uku kunuma kuleisa ifintu. Alolesha ko amona cili mukwisa. Asha akuba intoyo, akuba intoyo ishing, pantu iciwa calitemenwe intoyo. Caisafika calalya, calalya, calalya, calalya. Lukwesa kulya aleya fye ulubilo, ale butuka fye, ale butuka fye. Lukwesa afika na kumbali ya mushi.

Meanwhile Lukwesa felt that there was something coming behind. When she looked behind she saw it. She then cast a lot of intoyo³³ on the way because iciwa liked them very much. When iciwa got to intoyo, it started eating them. It ate, ate and ate. In the meantime Lukwesa continued running away and soon was close to her home.

Iciwa capwa intoyo cayamba ulubilo. Alolesha kunuma amona cili mukwisa. Asha akuba intoyo ishing mumusebo. Iciwa caisa mukulya. Lukwesa aleya fye, aleya fye. Mpaka afika na pa ng'anda. Bati no kuti Lukwesa wayenda shani? Alondolola fyonse ifyo ayendele.

Iciwa finished intoyo and started running. She looked back and saw that it was coming. She cast some more intoyo on the road. Iciwa again stopped to eat intoyo. Lukwesa continued going until she reached her house. They asked her about her journey? She explained her circumstances.

Pati kashimi kapela.

And thus ends the story.

16. Chama ing'umba

by Lwisa Mukuka

Patile akantu.

Once upon a time

Imfumu iyo yali ni Chande. Uyo Chande afele fye abana banga? Babili. Aupile impali. Muli uyu mukashi mukalamba emwali abana banga?

There was a chief named Chande. This Chande had how many children? Two. He was polygamous. He had three children with the elder

³³ Monkey nuts in English, referring to local Zambian nuts different from peanuts.

Batatu. Mu mwaice mwali abana babili. Abo abana bale umfwana sana, bale yangala bwino bwino. Nomba uyo munyinabo Chama ali ni ng'umba. Filya nga na bekala, baletwa, balepela, bale cite shani, bale museka. Alila fye aleenda, alelila fye alelila fye.

wife. He had two children with the younger wife. The children got on very well with each other, they played well together. But one of the children, Chama, was barren. So as they sat together, either grinding or pounding or doing any other chore, they would laugh. Chama who was the brunt of the jokes went about crying.

Ubushiku bumo ebele awe ca cilamo. "Umulume alintemwa, nomba ninshi lesa teti mumpetelele ko umwana? Awe ine no kufwa kwawama." Nyina amulesha ati: "awe wilalande fyo, lesa eupela. Ati: awe mayo abana banandi aba bala nseka sana." Efyo aimine, alaya mu mpanga, alaya asanga ubowa ale nukula, ale longa mu museke, ale imba no lwimbo.

One day she got tired of this situation. "My husband loves me, but why can't God give me a child? It would be better for me to die." Her mother remonstrated with her: "Do not say that, it is God who gives." She answered: "No, mother, my siblings laugh at me all the time." She then left and went in the bush. As she went she was picking mushrooms, putting them in a basket and singing a song.

Chama wesu

Voice

Cha - ma we - su pi - ndu - lu - ka, te - ne na - li na - ku - tu -

Clap

1

ka, na - ti ca - me - no mu - to - to, no mu - to - to wa pa - ka - ti.

4

IciBemba song text

English translation

Chama wesu pinduluka, Chama wesu pinduluka
Tene nali na kutuka, Tene nali na kutuka

*Our Chama unwind, our Chama unwind
It not I who insulted you, it is not I who insulted you*

Awe nomba kulya aleimbila ulwimbo ni ku musumba. Uko ku musumba, ninshi ba munyina naba mukonka – abe fumo limo. Icilibwe cabesalila. Ukwa kuti bafumina kwabula. Aba ba munyina abashale mwebaula ko baisa bula no lwimbo – ninshi nomba nafwa na shintilila na ku cilibwe, imfumu isho shine, ifi myela, ninshi na shimusunga, tafwililile iyoo. Awe ba munyina abale museka babula ulwimbo abati:

Where she was singing the song was a sacred place. In this sacred place she was followed by one of her sisters who had had one pregnancy. In this place their exit was blocked by a big boulder. They could not get out. The sister who did not bother about her started to sing. In the meantime Chama had passed out, but the spirits kept her alive, she was not completely dead. Then the sisters who were cruel to her started a song:

Repeat the song

Camukumpisha, camubika uku, camwisali ko. *It [the spirit] pulled her and put her aside and*

Paiza munyina uyo uushale museka. Nao abula ulo lwine ulwimbo ati:

Chama wesu pinduluka, Chama wesu pinduluka
Tene nali na kutuka, Tene nali na kutuka
Nati chama no mutoto
No mutoto wa pakati

Awe cayisuka – afuma. Paiza konka umbi pali abo bene bale mweba. Nao aisa bula ko ulwimbo ulo lwine, camukumpisha, catwala.
Awe kanshi umwine nomba palya aisa buka:

closed her in. Another of the sisters came forward – she was one of those who did not laugh at her. She also started singing the same song:

*Our Chama unwind, our Chama unwind
It is not I who insulted you, it is not I who insulted you
Saying Chama with the umbilical cord
The umbilical cord of the centre*

The boulder rolled away – she left. There followed another [sister] – she was one of those who were unkind. She also sang the same song. The spirit pulled her aside. Then Chama awoke:

Repeat the song

Awe icibi cayisuka. Nyina uko ali kunse ye linga aisa mona fye uko afuma no museke. “Nga mwana wandi wabwela?” Ati e. “Nga ba munonko?” Ati: “na bashala, kaili bale nseka.” Uko twaciya mukunukwila ubowa ni kuli Changa, nomba imfumu nashi besalila, filya bale nseka ubu umba.

The door opened. The mother, where she was outside, just saw her [Chama] emerge with her basket. “My daughter you have returned?” She said “Yes.” “What about your sisters?” She answered: “They are left behind because they were laughing at me. We went to collect mushroom at Changa and the spirit has detained them, for laughing at my barrenness.”

“Awe mwana wandi keswile ba munonko.” “Awe bale nseka pantu nkafwa fye ukwabula umwana.” Abati “awe mwana wandi bwesho mutima, keswile ba munonko, babwele, bakese ku papata.” Efyo abwelele mo uko kwine ku musumba:

“My daughter, please go and open for your siblings.” “No, they were laughing at me because I will go to the grave without children.” “Please my daughter, go and let them free and they come and apologise.” That is how she returned to the sacred place:

Repeat the song

Pali kashimi kapela.

The story ends

17. Ngosa ne ciwa na cula

by Chiti Rosaria Bwalya Ng'andu

Patile akantu, kaikele ngefyo.

Once upon a time, it stayed as it was.

Kwaliko umwanakashi umo ishina lyakwe Ngosa.

There once lived a woman called Ngosa.

Kanshi uyu Ngosa, alekana abaume. Kutifye abaisa akana ati awe nshilekufwaya.

This Ngosa refused the hand of all suitors who proposed.

Elyo nomba kwaishile umwaume ubushiku bumo. Aisa sumina kanshi ciwa. Aikala kumwabo aletifye aya mumpanga ayaipaya inama aleta. Balya abati iyo Ngosa alyupwa.

One day there came a man. Ngosa agreed to marry this man but he was iciwa. The suitor stayed at Ngosa's place and he would go in the bush and kill animals. The people said Ngosa was well married.

Aikalako akokola. Ebele tuleya kumwesu. Awe baima balaya. Baenda sana bafika napakati kampanga. Balasaka necinsakwensakwe. Icinsakwensakwe ico emo balaikala.

Having stayed a long time at Ngosa's place the husband asked that they go to his home. They set off. They travelled for a long distance and were in the middle of nowhere. They built a lean-to and lived in it.

Kandume yakwe kalikonkele. Aleti fye aima aya kukulunga ubushiku alafubula inama ati fubu. Awe kandume yakwe kaletesha. Aya mung'anda

Her brother had followed them. When the husband would return from hunting he would throw down his load – fubu. The brother would be

ati: "Indye uyu? Talanona. Indye uyu? Talanona."

listening. He would then enter the lean-to and say: "Should I eat this one? He/she is not ready yet."

Kandume yakwe kalamweba ati iwe umulume obe nicisanguka. Ati awe nalikwebele ati shala. Efyo watampa?

The brother told the sister that her brother was a transformer. The sister told him to stop fabricating.

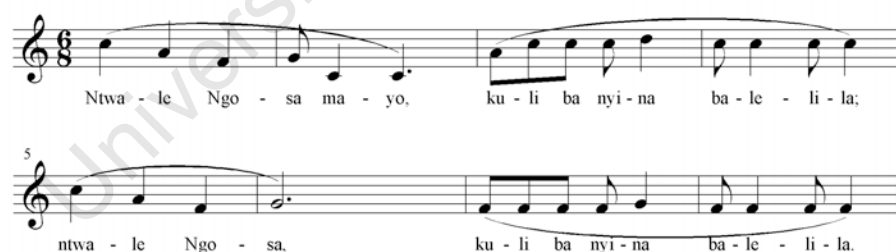
Ebele "ooo! Lelo nga aya ndepyata akamwando ndekukaka kucikondo. Wiyisa tiina ngaisa, kabili wiisa mukututuma." Awe aisa ne nama afubula. "Shifubula mukungulula wa nama, mfubula mukungulula ya bantu". Aingila mung'anda. "Indye uyu? Talanona. Indye uyu? Talanona." Ninshi namutinta. Indye uyu? Talanona. "Indye uyu? Talanona." Elyo nomba afuma aya sanguka umuntu.

The boy said "Ooo! Today when he is gone I will make a string then tie it to your toe. Do not get scared when he comes back, and do not tremble." In time he came back with animals. "I do not offload bundles of animals, but bundles of humans". He entered the home and said: "Should I eat this one or this one? He/she is not fat enough." He then went and transformed himself into the human form.

Awe ico cintu casuka cakokola. Elyo ubushiku bumo Ngosa aima aya alebukisha. Umfweni ifyo umulume wandi aba. Ebele kalette inama shonse wakwata injise nkusendele. Ndekutwala kumwenu. Atwala inama kuli chula. Amina, amina inama. Kanshi icho nacho chile mukubula abantu bakwe. Amina inama elyo ababika na panama pamulu. Awe abasenda, ashako nensengo kumatala. Bali nefikalamo kukwisa kukumulya. Ayita, Ngosa ee! Ebele ndikwifwe. Aikala, chula ayafye, ayafye. Aita, aita. Ndikuno ndetapa amenshi. Awe chula naiponya namunshila. Alaimba nolwimbo:

The situation remained like this for a long time. One day Ngosa went for a divination concerning the nature of her husband. The diviner told her to go and bring all the animals that she had so she could arrange for them to be transported. "I will take you back to your home." She took the animals to the frog. The frog swallowed them and put them on top of the meat. The frog carried them, and left horns in the storage barns. The husband came back with lions to come and eat her. It called, "Ngosa eee! I am at the water place." He waited. In the meantime the frog was making progress. It called again. "I am at here drawing water." The frog continued on its way, while singing:

Ntwale Ngosa



IciBemba song text

Ntwale Ngosa mayo, Kubanyina balelila

Ntwale Ngosa, Kubanyina balelila

Kanwe amenshi chula, Kuli njele yalabuta
Kanwe amenshi, Kuli njele yalabuta.

English translation

Let me take back Ngosa, to her mother they are weeping

Let me take back Ngosa, to her mother they are weeping

*Let me drink water frog, kuli njele³⁴ is white
Let me drink water frog, kuli njele is white*

Catesha ico icinama. Caisa aciti niwe usendele umukashi wandi. Ati: awe teine iyo. Cabweluluka aciti: "Nga kuti umuntu aikala pi?" Cabweluluka – calaya. Chula nao kumwabo aleyafye, tobo, tobo,

The husband heard and came and accused the frog of spiriting away his wife. The frog said: "No it is not I." It [iciwa] went back and thought: "Where can a person be?" It [iciwa] went back.

³⁴ A type of protozoa that is found in fresh water.

tobo. Awe aimba:

The frog also continued to the home, tobo, tobo, tobo.³⁵ The frog sang:

Repeat the song

Caisa ulubilo nacifwinda aciti “niwe?” Ebele “awe ine menshi fye eyo nwere.” Cebele luka. Aluka! menshi, aluka! micanga, Aluka! Menshi fye. Cabwelelamo. Chula nao alaya aimba:

It [iciwa] came running and said “It is you?” The frog said “No, I have just drunk water.” It [iciwa] said throw up the water. The frog threw up the water and sand – said it is just water. It [iciwa] went back. The frog continued the journey and sang:

Repeat the song

Awe chaisa nacinunka. Lilyaline chaisa nacinunka, napalamina namumumana. Aciti niwe usendele umukashi wandi? Chula nao ebele awe. Aponena napamumana, aowa, aowa. Lilya afika kwishilya, aluka! Amonafye ni Ngosa. Cebele cateyateya ukwakuti cipite takuli. Aluka! Ninama. Aluka! Ndume yakwe ayabula nabantu baisa senda nenama. Bayaingisha namumushi.

The husband came furiously, but by now the frog was close to a river. It [iciwa] accused frog of taking its wife, but frog refused. The frog went into the water and swam across. When frog got to the other side, it threw up and there was Ngosa. It threw up again and the animals came out. It threw up once again and the brother came out. The brother went to collect the people to carry the animals. They entered the village.

Kali kashimi kapela.

The story thus ends

18. Umuntu na mabungo

by Protasio Fwambo

Katile akanu, kaikele ngefyo.

Once upon a time.

Elyo nensala yaliponene muchalo. Elyo yaponene ifyo, no muntu ulya alifyele umwana. Elyo aleima aleya mumpanga. Elyo umwana ulya ebele “tata!” Aisa nasabako tu chitondo filya aleta. Ilyo umukashi aipika, abapungwile baeba fye abati pelafye abana ebo balye. Ngaimwe? Awe ati ine ndifye. Elyo nomba ulucelo filya umwana ebele ati “tata naine mailo nkakonka uku muya.”

There was famine in the land. In this famine, one person had a child. He would go into the bush. Then the child asked “Father!” He came with some citondo³⁶ mushrooms. The wife cooked them. When she gave him his portion, he said she should just give all to the children. What about you? No, I am just fine. Then the following morning the child said, “Father I will go with you into the bush”.

Ebele “awe ine iyo tawankonke.” Elyo aile filya mwane nao asha akonka panuma. Akupila fye, akupila fye. Acebela panuma asanga taliko. Ayafye, ayafye, ayafye. Ekuyasanga noyo mubungoteke. Anina wishi. Ilyo anina filya atampa ukulya, kulya. Elyo amona mwane aisa mwisamba lya muti. “Ebele ngecikuletele cinshi?” Ebele icindetele nkonkele imwe. Ebele “oke.” Elyo nomba palya alasaba alelya. Ati tata naine mposeleniko. Ati “takuli.” Elyo nomba palya asabe limbi lyapusumuka lyapona panshi. Mwane atola. Ati “nga ulelya emfwa yobe.”

He said, “No you will not follow me”. After he had left, the son followed behind. He followed, hiding from the father. When he would look behind, he would see that there was nothing. He travelled, travelled and travelled. He finally reached the mubungoteke³⁷ tree. He climbed – the father. After climbing he started eating, eating. Then he saw his son arrive at the foot of the tree. He asked, “What has brought you here?” He said “What has brought me is that I followed you”. He said “Okay”. He then continued picking the fruit and eating it. He said, “Father, throw me some of it”. He said, “No way”. But as he was picking, one of the fruits fell to the ground. The child picked it up. He [the father] said “If you eat it, that will be

³⁵ The onomatopoeic sound imitating the arc of the leaping frog.

³⁶ A redish local wild mushroom.

³⁷ A local wild fruit tree.

your death sentence”.

Elyo nomba palya mwane ulya aikala fye, aikala fye nalilya ibongoteke. Elyo nomba wishi lilya apulumuka kulya ebele nimpa ibongoteke lyandi. Elyo nomba mwane ebele ati “awe tata lekeni ndye.” Ebele “kanshi kankwipaye.” Elyo mwane ulya atampile ulubilo ilyo atampile filya ulubilo. Ebele abula nolwimbo ati:

So the child just stayed, stayed with the ibongoteke fruit. Then when the father came down, he asked to be given his ibongoteke. Then the child said, “No father, let me eat this one”. He said, “Let me then kill you”. Then the child started running. He started singing:

Tata mona

Voice

Ta - ta mo-na! nshi-la - li - lye bu-ngo be, nshi-la - li - lya.

Clap

IciBemba song text

Tata mona nshilalilya ibungo lyobe nshilalilya.

Tata mona nshilalilya ibungo lyobe nshilalilya.

Ili kuminwe nshilalilya ibungo lyobe nshilalilya

English translation

Father look I have not yet eaten your ibungo I have not yet eaten

Father look I have not yet eaten your ibungo I have not yet eaten

It is in my hands I have not yet eaten your ibungo I have not yet eaten

Baima bapita, baima bapita, mwane afwillepo fye kulwimbo, wishi nao aletamfya mwane apoke fye ibungoteke.

A chase ensued. The child singing the song, while the father pursued the child so he could get the ibungoteke fruit.

Repeat the song

Awe bafika na mumbali yamushi. Ati “tumfweni ngomba, tumfweni ngomba! Caba shani?” Ebele awe mukwai ine ntwaleni kumfumu eko nalaya nondolole. Awe “ekumutwala nakumfumu kulya.” Awe “ukuyafika. Nishani?” Ati “mukwai batata baya mumpanga pansala iyi yapona elyo besako na tucitondo. Elyo ngabaipika bamayo, ukubapungwila bakana abati iyo bana balelya. Elyo nomba eili nacibakonka ulutonuma nasisanga balikwata umubongoteke uwo balyako. Nomba elyo nacistila mposeleniko, bakana. Elyo kwacipungumuka limo lyapusumuka mumunwe yabo lyapona natola, nacifuba. Eili bale nkonkelapo balefwaya ukunjipailapo.”

They soon reached the outskirts of the village. They [the people of the village] said, “Let us listen to the musician – what has happened?” The child said; “Take me to the chief, which is where I will explain”. Then they took the child to the chief. Well, upon arrival they were asked, “What is it?” The child said, “Sir, my father goes in the forest, during this famine and brings home citondo mushrooms. When my mother cooks them and gives him his portion, he refuses, leaving it for the children. That is why I secretly followed him and found that he has a mubongoteke tree from which he eats. When I asked him to throw me one, he refused. Then one of them fell from his hands and I picked it up. This is why he has been chasing me, wanting to kill me.”

Elyo imfumu yatila kanshi “iwe tauli muntu ulicipumbu.” Kaili tufyala abana ukuti tule basunga. Kanshi namuno mushi twakufulumuna mo. Ekulekana balekene nomwanakashi.

Then the chief said [to the father] “You are a foolish man. We have children so we can look after them. So we have chased you from the village.” That is how he divorced from the wife.

Na kashimi kapela.

The story thus ends.

19. Camena amolu

by Anna Chiluba

Akantu ako, katile kashibuka, kaikele nge efyo.

Once upon a time. Once it awakes, it stayed as it is.

Ne mfumu yalikele. Yalyupile abanakashi abengi sana. Elyo ya upile abanakashi abengi sana, elyo yatila ndefwaya bonse bana mayo mukwate amafumo. Mukakwate fye abana abanakashi beka beka, umwaume nshile fwaya.

There was a chief. He had married a lot of women. Being married to all these women he issued instructions that they all should get pregnant. They all should bear only female children, he did not want a male child.

Awe ca cine aleti fye uuli apa mwanakashi, uuli apa mwanakashi, uuli apa mwanakashi. Elyo umo mwinga uyu akwata no mwana umwaume. Elyo mukolo ashumfwa ati mwinga nakwata umwana umwaume, ati o, abula na molu yalya aputaula mu mano yakwe, abika na mumbukuli. Elyo abika na mbukuli filya, ne nsala yapona.

True to his wishes just about all the wives bore female children, except for one who had a son. When the chief's first wife heard about it, she cut the child's legs and hid them in a bag. Meanwhile famine befell the land.

Elyo insala yaponene ifyo na Bantu bala tuka fye imfungo sheka sheka, esho bala tuka. Baleti nga baya mu mpanga, abali na bana baya filya fine, nomba ena takwete umwana nangu umo. Ati "nalacita shani? Kanjembule ulya mwana ulya na putaula amolu." Awe aya ko. Ati "we mwana wandi we, tuleya uye mukumfwayila, ule ntemena ko imfungo." Umwana ati: "awe mayo nga ine nde enda shani, mwalimona nshenda. Amolu nshakwata," ebele "tuleya, ule enda." Ati: "awe mukwai nsha ende." Ati: "tuleya," awe baya. Cilia fye bacila umushi abula amolu mumbukuli amusomeka ko, ala enda. Balaya bayafika na kumuti uutali anina. Elyo anina filya alolesha amona icilo conse, ati "a! Kanshi nalishala mwa? Nga kuno njishile moneni ifyo icalo cilemoneka."

With the famine the people had only imfungo³⁸ for food. The ones who had children would go in the bush to collect imfungo, but she did not have any. She thought: "What am I going to do? Let me go and get that child I amputated". She went there and said, "My child, come and look, get imfungo for me". The child said: "No mother, how am I going to walk? You have seen that I do not walk. I have no legs." She said, "Let us go, you are going to walk." He replied, "No I will not walk". "Let us go", they went. When they were out of the village she took the legs out of the bag and fixed them back on, [and] he walked. They went and reached the tree; he climbed it. After climbing he saw the whole world; he said "A! I am backward? Look where I am, the way the world looks from here."

Awe abula no lwimbo, bala ita ka nkashi yakwe naumbi munyina:

Then he started a song, calling his sister and another sibling:

³⁸ A local wild fruit.

Camena molu

The musical score for 'Camena molu' is written for Voice and Clap. It consists of two systems. The first system has a 'Call' section (measures 1-4) and a 'Response' section (measures 5-8). The lyrics are: Ka - shi - mba na ba a Ko - ni, - mu - lo - lo, ca - me - na mo - lu. The second system also has a 'Call' section (measures 1-4) and a 'Response' section (measures 5-8). The lyrics are: ci - pu - ku - lu, ca - me - na mo - lu. The Clap part consists of a steady rhythm of eighth notes.

IciBemba song text

Kashimba na ba Koni, mulolo, camena molu
 Kashimba na ba Koni cipukulu, camena molu
 Cipukulu, camena molu
 Co baseka, camena molu
 Cipukulu, camena molu
 Mulolo, camena molu
 Mulolo, camena molu

Awe mukwai ba nyina ba lolesha ko ku cimuti abati: "ika we mwana wandi napapata ika tuleya." Ati "iyoo mayo lekeni naisa. Ne ushabala nina ku muti!" Awe mukwai kabili ati: "kashimba e, kashimba imwe mulolo. Iseni mumone icipukulu camena amolu."

English translation

*Kashimba and Koni, the lame one, has grown legs
 Kashimba and Koni, the one with no legs, has grown legs
 The one with no legs has grown legs.
 The one they laugh at, has grown legs
 The one with no legs, has grown legs
 The lame one, has grown legs
 The lame one, has grown legs*

The mother looked into the tree and said: "Get down my child, please, so we can go". He said: "No mother, let me stay for a bit. I have never climbed a tree!" He called again: "Kashimba e, Kashimba you Mulolo. Come and see the legless [one] has grown legs."

Repeat the song

Awe mukwai, nyina apapata, balaya. Ukufika kunse ya mushi abula amolu afumya ko abika mumbukuli, aya aleyamfula. Awe ulucelo nifyo fine balaya. Elyo baya filya nyina imfungo alukusha, alukusha mpaka umuseke wa isula pa. "We mwana wandi we ika tuleya e. Ale mfumu teti indeke."

The mother pleaded, they left. Arriving at the outskirts of the village, they put away the legs in the bag, [and] he went crawling. The following morning and the mornings after they followed the same routine. When they got there the mother would shake the fruits down until the basket was full. "My child, get down so we can go. The chief would be cross with me if he found out."

Repeat song

Awe ba kabilo bashumfwa ko abati "we mfumu soyomone. Umwana umwaume uyo beba ati ni cipukulu, nanina ku cimuti, ala lukusha sana imfungo. Kanshi batila nga baya na nyina lilya bafika kunse ya mushi ba mupa amolu. Ilyo ba bwela baishiba ati nombamba twafika ku mushi ba bula amolu yalya bafumya ko." Aisa aleyamfula. Bebele "imeni mwe mfumu muye imwena. Awe baima," anina, ayimba:

When the chief's retainers heard, they said to the chief: "Chief, come and see. The boy they say has no legs has climbed a tree and he is shaking down imfungo. When they leave with the mother she gives him the legs when they get outside the village. When they return she takes the legs away when they near the village. He then crawls into the village." They said: "Come see for yourself". They went. He climbed and sang:

Repeat the song

Apunda ati “Kashimba e na ba Koni, seni mumone lelo namena amolu.” Awe na bakabilo bamwikata ba mutwala na kumfumu. Elyo mukolo, umwana alondola ati: elyo nafyelwe ba mayo aba ebamputwile amolu babika mu mbukuli. “Kanshi euku mukwai nshenda.”

He called – “Kashimba and Koni, come and see today I have grown legs.” The retainers caught him and took him to the chief. Then he explained that it was his mother who amputated his legs at birth and put them in a bag. “That is why I do not walk.”

Kanshi kati kashimi kapela.

And the story ends.

20. Makanga ya Bene

by Dainess Mukuka

Katile akantu: kaikle nge efyo.

Once upon a time...

Mu mushi mwali imfumu ya litekele no mushi uukalamba sana. Iyo imfumu yali upile na bakashi ba babili. Umukashi mukalamba no mukashi mmwaice. Uyo mukashi mukalamba alekana ati ine nshilya makanga. Umukashi mwaice ewalelya. Umukashi mwaice alikwete no mwana umo.

In the village there was a chief and he reigned over a very large village. The chief married two wives: the elder wife and the younger wife. The younger wife did not eat guinea fowl. The older wife did. The younger wife had one child.

Nomba ubushiku bushilile kantu imfumu ya ipaya amakanga. Awe ya pela no mukashi mwaice aipika. Ulya umukashi mukalamba uushalelya amakanga aya na mwane baya ikata yalya amakanga balya ku mbali. Awe imfumu ya bwela ati: tekeni po bane ubwali. Awe bateka po ubwali, kuti baye palya baciteka umunani basanga tapali. “Nani alile?” Awe bonse bakana. Umukashi mukalamba wena tabale mwipusha ko pantu bebebe ene talya. Imfumu yebele takuli, twalaya ku mumana tuyeishiba uulile amakanga. Awe baisa ima bonse baya na ku mumana. Kulya ku mumana bayabula no lusale batanika na pa mumana. “Bonse twala yamba ukwabuka apa pene.” Uushilile cile mukunina, uulile alebwinda. Awe mukwai infumu ya balila po no kubalila. Bayamba no kwimba ati:

One day the chief killed some guinea fowl. He gave them to the younger wife to cook. The elder wife with her daughter went covertly and ate the fowls. When the chief returned he requested that ubwali³⁹ be prepared. They started to prepare, but when they went to where they had left the relish, they found that it was not there. “Who has eaten it?” All denied [if]. They did not ask the elder wife because they knew that she did not eat guinea fowl. The chief said: “No way, we shall go to the river and find out who has eaten the fowls”. They all left and went to the river. At the river they took a wire line and tied it across the river. “All of us will cross over this. The one who did not eat the fowls will cross safely, but the one who ate will sink into the river.” Then the chief was the first one to make the attempt. They started singing:

³⁹ A staple of the Bemba people prepared from several grain flours (finger millet, cassava and maize).

Makanga ya bene

Voice

Call

Response

Na ni wa lya ma ka nga ya — be ne, e ya mu kwai,

3

Call

Response

Na ni wa lya ma ka nga ya — ba ne, ya mu kwai,

5

Call

Response

ci te mbo mu ku le, mu twa le pa li be mba, e — ya mu

7

Call

Response

ci te mbo mu ku le, mu twa le pa li be mba, e — ya mu kwai.

IciBemba song text

Nani walya makanga ya bene, eya mukwai
 Nani walya makanga ya bene, eya mukwai
 Citembo mukule mutwale pali bemba, eya mukwai
 Citembo mukule mutwale pali bemba, eya mukwai
 Awe mukwai imfumu ya yabuka paisa umbi. Baimba:

English translation

*Who ate their fowls, yea people
 Who ate their fowls, yea people
 Trap pull him/her into the sea, yea people
 Trap pull him/her into the sea, yea people
 The chief crossed and was followed by another.
 They sang:*

Repeat the song

Awe ayabuka, paisa nombamba umukashi mukalamba ulya
 alile amakanga. Ayamba ko:

*This one also crossed and was followed by the elder
 wife who had eaten the fowls. She started singing:*

Repeat the song

Cilya fye ati alafika pakati kamumana ameshi yala fika mu
 mukoshi. Ati abweluluke, abati ukuya fye wibwele,
 akuyafye. Awe alaya. Nomba alafika fye pakati ka mumna
 aibila. Aka mwana kakwe kakonka po, kalya balile
 nankwe. Kena kaisa samuna no lwimbo akati:

*When she was nearing the middle of the river; the
 water was up to her neck. She tried to reverse her
 passage, but she was told to continue and not to
 return. She disappeared under water at the mid-
 point of the river. Her child who had eaten with her
 followed. And she started a song:*

Mayo sumina

Voice

Ma - yo su - mi - na, ma - yo su - mi - na, e - ya e.

Ni - fwe twa - li - le nka - nga na ma - yo, nka - nga ul - ba - le

IciBemba

Mayo sumina, mayo sumina, eya e
 Mayo sumina, mayo sumina, eya e
 Nifwe twalile nkanga na mayo, nkanga Lubale
 Nifwe twalile nkanga na mayo, nkanga Lubale

Awe kuti kalafika fye pakati ka mumana mukwai ameshi
 ayo yatinga mu mukoshi. Abati akuya wibwela. Awe
 kalaya:

Repeat the song

Awe mukwai nako kaisa na tototo pu, kaibila.

Kali kashimi kapela. Ifyo tabacita bane.

English

Mother agree, mother agree, eya e
Mother agree, mother agree, eya e
We are the ones who ate the guinea fowl with mother, the
Lubale⁴⁰ guinea fowl
We are the ones who ate the guinea fowl with mother, , the
Lubale guinea fowl

As she approached the mid-point in the river the
water was up to her neck. They told her to continue.
She continued:

Well, she also sunk in the water.

And the story ends. This is not done.

⁴⁰ The Lubale (Luvale) are an indigenous people of North Western Zambia.